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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1895.

INSPIRATION IN MUSIC.

I MUST begin this paper by stating as precisely as possible in what sense the term "inspiration" is employed. There are various forms of the influence from without which we represent by a word primarily indicating a physical action. We recognise, for example, an inspiration that makes the person subjected to it merely a channel of communication between a supernatural power and mankind. "And when they bring you into the synagogues," said our Lord to His disciples, "and unto magistrates and powers, take ye no thought how or what thing ye shall answer or what ye shall say; for the Holy Ghost shall teach you in the same hour what ye shall say." This absolutely controlling form has two modifications, one which is defined as "the infusion or communication of ideas or poetic spirit by a superior being, or supposed presiding power." It comes far short of positive verbal dictation. The third and least powerful form is described as a "highly-exciting influence," of course operating, like the others, from without. My readers will scarcely need an assurance that by "inspiration" I do not here mean that which was promised to the apostles. Who knows if it is ever vouchsafed? for that matter who can be certain that it is not? One assurance we have—that we never recognise it, and are quite unable to bring it within any ascertained law of action. In his Oxford lecture on "The Relation of Art to Religion," Ruskin asks: "What ground have we for thinking that art has ever been inspired as a message or revelation? What internal evidence is there in the work of great artists of their having been under the authoritative guidance of supernatural powers?" The famous critic calls this a "mysterious question," and avoids discussing it minutely, but he makes one definite statement: "And the more impartially you examine the phenomena of imagination, the more firmly you will be led to conclude that they are the result of the influence of the common and vital, but not, therefore, less Divine spirit, of which some portion is given to all living creatures in such manner as may be adapted to their rank in creation; and that everything which men rightly accomplish is indeed done by Divine help, but under a consistent law which is never

departed from." Ruskin is careful to point out that this conclusion from the internal evidence of art-works does not entirely meet the case set forth in his "mysterious question," the reply to which cannot rest alone upon such testimony. This is an important point, seeing that we are unable by reference to the lecturer's "consistent law" to account for the precocity of a Mozart or a Mendelssohn. Herein lies the mystery towards the solution of which we darkly grope; the most of us, however, being content to look upon it as inexplicable and, therefore, to do nothing but wonder. Putting aside such exceptional phenomena, and having regard to the whole range of facts as far as known, I am bound to accept Ruskin's theory of the common, vital, and Divine spirit bestowed upon all men, and operating within them according as circumstances help or hinder its activity. But this conclusion seems to imply that there is no such thing as inspiration at all in the sense generally understood. So much, indeed, the lecturer distinctly asserts: "I shall be able to show you, without any doubt, in the course of our studies, that the achievements of art, which have been usually looked upon as the results of peculiar inspiration, have been arrived at only through long courses of well-directed labour, and under the influence of feelings which are common to all humanity." This, it will be observed, comes at one point very near the definition of Genius as "the faculty of taking pains."

After the remarks just made it will be assumed that the term "inspiration" as used in this paper does not imply the special control or guidance of a higher Power, which, in fact, gives us all of its Spirit and leaves us to make what we can of it amid the varied and confused forces that act and re-act upon our life. Ruskin goes on to point out that the strength and development of the indwelling spirit may be affected, favourably or otherwise, by a variety of causes—by our own conduct, our physical condition, our will, distress, and sin. I would add, and by our relation to exterior things and to the influences they exert upon mind and feeling. When that relationship is happy, the Divine spirit within receives a stimulus from without. It becomes stronger and more active, and sometimes capable of deeds which astonish none more than the doer. In this much modified, though essentially true sense I use the word which it has been thought necessary to discuss at such length.

Small space need be devoted to proving that the Ruskin theory is one of exceeding comfort to earnest and anxious men. True, it does not imply a condition of equality of powers, and, if it did, would affront common experience and observation. Nobody is absolutely master of his circumstances, which, in some degree or other, and to various ends, dominate our life. But it is encouraging when we see grounds for believing that in each of us burns the flame of

a spiritual gift, lying, to a large extent, though not wholly, within the province of our will to make fruitful of worthy deeds.

The question now is: How may the young musician who aspires to distinction as a composer most fully profit by inspiration, as we have agreed to understand it? He must first of all prepare himself for a sympathetic reception of influences from without, just as the field labourer, by working the soil and exposing it to the action of sun and atmosphere, makes it fit to receive the seed he will presently scatter. Here the argument inevitably brings me to the junction of art and ethics. There is no such junction, say some, and, indeed, one of my friendly critics charged me the other day with the mistake of submitting artistic questions to the test of a rather narrow moral code. There may be a degree of truth in the accusation, though I hope not. I must assert, however, that in my view the realm of art and that of ethics have distinct points of contact. After indicating the day's work of a Montegna or a Paul Veronese, the great teacher and critic, whom I have already quoted, goes on to say:

"And then consider, so far as you know anything of physiology, what sort of an ethical state of body and mind that means!—ethic through ages past! What fineness of race there must be to get it, what exquisite balance and symmetry of the vital powers! And then finally determine for yourselves whether a manhood like that is consistent with any viciousness of soul, with any mean anxiety, any gnawing lust, any wretchedness of spite or remorse, any consciousness of rebellion against law of God or man, or any actual, though unconscious, violation of even the least law to which obedience is essential for the glory of life and the pleasing of its Giver."

Ruskin admits that not all great artists have been thus pure and noble, but he argues that their moral defects appear in their work, and stoutly contends for the intimate relationship between the worth of an artist's character and the strength and dignity of his creations. "All good has its origin in good, never in evil." Again: "If there is indeed sterling value in the thing done, it has come of sterling worth in the soul that did it, however alloyed or defiled by conditions of sin which are sometimes more appalling or more strange than those which all may detect in their own hearts, because they are part of a personality altogether larger than ours, and as far beyond our judgment in its darkness as beyond our following in its light." Here the master touches upon a grave and solemn subject in words which every young and aspiring musician should ponder with an earnestness proportioned to his gifts: "And it is a sufficient warning against what some might dread as the probable effect of such a conviction on your own minds—namely, that you might permit yourselves in the weaknesses

which you imagined to be allied to genius, when they took the form of personal temptations;—it is surely, I say, sufficient warning against so mean a folly, to discern as you may with little pains, that, of all human existences, the lives of men of that distorted and tainted nobility of intellect are probably the most miserable." "With little pains," indeed, may this fact be discerned. The history of genius tells of many a moral wreck. The road along which genius has travelled is dotted with mournful ruins. And the cause lies in ill-governed instincts and unbridled passions, often abnormally strong in sensitive natures; to some degree, also, in the foolish leniency with which what are called the aberrations of genius have come to be regarded. No man can safely be taught that vice hateful in others is less to be condemned in himself.

Does not the contention stand to reason that he who aims at achieving great and noble deeds should fit himself for the task by cultivating all great and noble qualities? Milton says of *Virtue*—

She can teach thee how to climb
Higher than the spheric clime.

and another of our poets hath this:

Virtue, when proved and full
Matured, inclines us up to God and heaven.

—in other words, makes us sensitive to the influences of whatsoever things are pure and of good report. This argument seems to me specially applicable to the case of music—the most intensely personal of the arts, and that in which expression comes most directly from the very soul of the artist. The argument, moreover, is supported by what we know of truly great composers. In nearly every case distinguished achievement is matched by individual excellence. Think of the solid virtues of Sebastian Bach; the personal purity and manly courage of Handel; the sweetness and affectionateness of Mozart; the blamelessness of Beethoven throughout his long struggle under the "burden of the flesh"; the delicate and gracious refinement of Mendelssohn, and, to name no other examples, the beautiful though too melancholy and tragic life of Robert Schumann. The struggle for personal fitness involves much repression of self, much agonising to reach the "strait gate," and is never brought to a successful issue without strong crying and tears; but the prize is worth the pains of conflict. Only through victory in this war can the young musician become the Pure Knight of legend, to whose protection Beauty commits herself in perfect trust.

What else now remains to do by way of building up a fitting home for inspiring ideas and emotions? There must be not only moral cleanliness and nobility of soul, but susceptibility to the impressions made by whatever is beautiful and exalted. This can be obtained only through general culture. The question is sometimes asked why young musicians are required

to pass an examination in other branches of study before entering upon their special training. To all who give the matter a moment's thought, the answer is easy. The "literary examination," as it is sometimes called, does not mean that a knowledge of languages or mathematics is essential to a musician. It is simply a method of ascertaining in what measure the mind has been disciplined by study, and its faculties expanded by familiarity with great truths. But I include much more than "book learning" in the term culture as here employed. Perhaps the best and highest means of culture are not those which work through the intellect, but rather those to which we are emotionally sensitive. Many men are, so to speak, born refined, shrinking naturally from ugliness and vice of form and speech and thought. We call them "nature's gentlemen," and gentlemen are they in the truest sense, though perhaps boasting no glory of blood and state. But for most of us it is the old fashion—a fight for every inch of ground gained. Let us consider how that fight should be carried on. Best, undoubtedly, by constant familiarity with whatever is elevating in example and precept, with whatever tends to lift us above the small and sordid concerns of life, or promotes within us a feeling for beauty. The young musician should therefore be a reader, but only of books that are wholesome, and, preferentially among these, of such as cultivate the fancy and imagination, such as create sensitiveness of mind and feeling. Not for him should be the degenerate in literature and art—pleasant and exciting, perhaps, but inflammatory and yielding no nourishment. There is profound truth in the saying of Shaftesbury that "the taste of beauty and the relish of what is decent, just, and amiable perfects the character of the gentleman," and it is by indulging the relish for such things, making it a rule of life, that we can attain the "taste of beauty" which constitutes the fine flower of true culture and the most absolute testimony to its presence.

Now the question confronts us: How can the musician, who, by discipline and study, has qualified himself to receive inspiration, best attain it? For one thing, quiescence will not do. The negative attitude recommended to the apostles under very different conditions would here only result in barrenness. There must be activity—the activity of the painter who goes along the countryside searching for "bits," and plants his easel before the one that most commends itself to his feeling for the picturesque. How encouraging is the knowledge that the sources of inspiration are all around us—in the physical and moral world alike, in the speech of men and the courses of the silent stars; in the crowded city street, and on the deserted moorland; in the silver radiance of dawn, the splendour of noon-tide, and the dying glories of sunset. But we must see these things—the eyes to see, alas! are

often wanting—and open to them every avenue of our nature. I have just lighted on some verses by an American poet, in which the writer, asking: "How to the Singer comes the Song," thus himself replies:

How to the singer comes the song?
At times a joy, alone;
A wordless tone
Caught from the crystal gleam of ice-bound trees;
Or from the violet-perfumed breeze;
Or the salt smell of seas
In sunlight weltering many an emerald mile;
Or the keen memory of a lovelit smile.

Thus to the singer comes the song:
Gazing at crimson skies,
Where burns and dies
On day's wide hearth the calm celestial fire,
The poet with a wild desire
Strikes the impassioned lyre,
Takes into tuned sound the flaming sight,
And ushers with new song the ancient night.

The whole philosophy of that which I would now teach is contained in, or suggested by, these verses, and I say to every young musician: Having prepared yourself for intercourse with the Divine manifestation we call Nature, live with her as a child with his mother, as a pupil with his master—nay, without irreverence, as the Christian with Him into Whose image he grows by constant contemplation. Nature is the fertile parent of lovely conceptions, and through them of emotions that yearn for utterance. Beethoven knew this when he sought the park of Schönbrunn, and found there inspiration for his "Pastoral" Symphony. Mendelssohn knew it as he looked upon the Isles of Fingal, and translated the grandeur of the scene into deathless sound. Each of us in his degree, some fully, others with but faint perceptiveness, has learned the same lesson and felt the same moving power. So Thomson, invoking Nature:

How mighty, how majestic are thy works!
With what a pleasing dread they swell the soul
That sees astonished, and astonished sings.

Here then is the free and ever-flowing source of inspiration. But only those can partake to greatest advantage who fit themselves by contemplation and self-abandonment. "As I mused," says the sacred writer, "the fire burned and I spake with my tongue," while that most ancient sage to whom we owe the "Book of Job" advises: "Stand still, and consider the wondrous works of God." Ah! if we could only stand still sometimes!

It would be absurd to say that a man cannot write music save under the inspiration of Nature. Many painters paint Nature when she is absent, or without taking the trouble to look at her. But we know what the studio landscape is, and how lifeless in its presentation of the forms of things without the spirit. We know, too, what "made music" is—how deficient in glow and how weak in its appeal to our sympathy. The composer will do little who does not open a purified and sensitive soul to the influences of all lovely things and noble thoughts. We might as well look to a cloistered monk for knowledge of life as expectantly to him for beauty and nobleness.

He lives upon himself, and sooner or later inanition sets in, with all the diseased fancies and unwholesome dreams that follow in its train. How much of the morbidity and extravagance of modern music is due to unhealthy states of mind, to intellectual hysteria, and haunting visions which a nature sane and sound knows not?

Let the young musician who reads these

and of remembering that the primary duty of a scholar is obedience. So, to quote a writer whose eloquence will be recognised, he "shall be filled with the in-dwelling light of self-possessed imagination, which shall not be stained or enfeebled any more by evil passion, but glorious with strength and chastity, and which shall no more degrade or disguise the work of God in heaven, but testify of Him as



Robert Schumann 1853.

words pay me the compliment of considering them, or, better still, let him at once resolve to try the effect of the course they recommend. Let him read the noblest poetry and prose; let him become familiar with beautiful works of art in painting, sculpture, and architecture; above all, let him, with eyes that see and fail not, study the ever open volume of Nature, and then he will be in the way of the inspiration that prompts to large achievement—in the way, too, of learning humility through self-knowledge,

here dwelling with men, and walking with them, not angry, in the garden of the earth."

JOSEPH BENNETT.

FROM MY STUDY.

THE portrait of Robert Schumann given herewith is "processed" from a drawing by J. B. Laurens, now in my possession. According to an inscription on the back of the drawing, it

was taken from life at Dusseldorf in 1851, and is noteworthy as showing the face very nearly in profile. A remarkable profile it is.

Wilhelmine Schröder-Devrient was a native of Hamburg, and born in 1804; both her parents, Friedrich Schröder and Antoinette Sophie Bürger, being artists, the one an operatic baritone of some repute, the other a famous actress, known in her day as "the German Siddons." The child of these persons inherited the talent of each, and became one of the greatest dramatic singers that the lyric stage has known. Miss Schröder made her first appearance at the Vienna Opera House in 1821, and at once became famous, such was the beauty of her vocalisation and the power of her acting. In 1822 she played Beethoven's "Leonora" in the master's presence. He was not easily pleased, and probably heard very little of the singing. But he could see, and when the performance ended, smiled on the young artist, patted her cheek, and said he would write an opera for her—a promise never kept unhappily. Continuing to increase her renown between 1822 and 1832, Madame Schröder-Devrient (she married Devrient, the actor, in 1823) inevitably turned her steps towards London. She made her *début* at the King's Theatre in 1832. Chorley, who closely followed her career during the season, has given us the following description of her appearance and characteristics:—

"She was a pale woman; her face, a thoroughly German one, though plain, was pleasing from the intensity of expression which her large features and deep tender eyes conveyed. She had profuse fair hair, the value of which she thoroughly understood, delighting, in moments of great emotion, to fling it loose with the wild vehemence of a Mænad. Her figure was superb, though full, and she rejoiced in its display. Her voice was a strong soprano, not comparable in quality to some other German voices of the class . . . but with an inherent expressiveness of tone which made it more attractive on the stage than many a more faultless organ. Her tones were delivered without any care, save to give them due force. Her execution was bad and heavy. There was an air of strain and spasm

throughout her performance." Chorley was influenced a good deal by prepossessions and prejudices; we must, therefore, take his opinions cautiously. Madame Devrient sang at Covent Garden in 1833, under Alfred Bunn, and again in 1837. But there were troubles between her and the manager, the artist's health gave way, and the engagement ended disastrously. The remainder of her life was unfortunate in various respects. It ended, after a painful illness, in January, 1860.

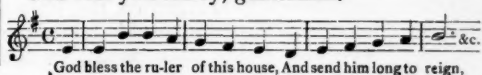
Mr. F. G. Highe, organist of Castleacre Church, Norfolk, writes enquiringly about a



Christmas carol, of which this is the last verse:

God bless the ruler of this house,
And send him long to reign,
And many a happy Christmas may
He live to see again,
With all his friends and kinsfolk
That live both far and near,
So we wish you a merry Christmas
And a happy New Year.

The ditty has, it appears, been sung from time immemorial in the district of Castleacre. Perhaps some correspondent can supply information with regard to it. The tune, as transcribed by Mr. Highe, is obviously that of "God rest you merry, gentlemen."



I am indebted to Mr. Henry Joyce for the subjoined musical epitaphs :

ON A CELEBRATED MUSICIAN.

Philips! whose touch harmonious could remove
The pangs of guilty power, and hapless love,
Rest here, distressed by poverty no more;
Find here that calm thou gav'st so oft before;
Sleep undisturbed within this peaceful shrine,
Till angels wake thee with a note like thine.

Dr. S. JOHNSON.

ON STEPHEN, THE FIDDLER.

Stephen and time are now both even;
Stephen beat time, now time's beat Stephen.

ON THOMAS MERIDETH, ORGANIST.

(In St. Mary's, Winton College, Oxford.)

Here lies one, blown out of breath,
Who lived a merry life, and died a Merideth.

I have recently added to my library what may be called a "purity song book." It is entitled, "A Collection of Songs, Moral, Sentimental, Instructive, and Amusing. The Words selected and revised by the Rev. James Plumptre, M.A., Fellow of Clare Hall, the Music adapted and composed by Charles Hague, Mus. Doc., and Professor of Music in the University of Cambridge." The volume, printed at Cambridge by Francis Hodson in 1805, bears on its title-page the following lines from Cowper's "Task":

But is amusement all? Studious of Song,
And yet ambitious not to sing in vain,
I would not trifle merely, though the World
Be loudest in their praise who do no more.

Worthy Mr. Plumptre, as vicar of a rural parish (Hinxtton), had before him ample evidence of the fact that men when merry are not always wise. At harvest homes and village feasts, "Drunkenness seems to be the end of drinking, and noise of singing, and the songs, if not improper, are seldom either amusing or instructive." The vicar asks for a reason: "Is it that the use of liquor or of singing is incompatible with innocence—that men cannot be 'merry and wise'? or is it that the *use* has grown into *abuse* and that we do not take care to regulate these things?" Mr. Plumptre believes in the much virtue of regulation, and pours out his soul in a flow of Johnsonese addressed to Dr. Hague, whom he invites to help him "employ Music against Music." From the list of subscribers, it appears that the country clergy and gentry were of one mind with the Hinxtton vicar in believing that the rural song book needed revision. Their names, in serried ranks, fill eight pages of octavo (all titled patrons being grouped under each letter of the alphabet, and divided by a "blank space" from the mere squirearchy). It does not follow, of course, that these ladies and gentlemen unanimously approved of our author's suggestions for the regulation of popular ditties—suggestions, by the way, which Mr. Plumptre found in Patrick Colquhoun's "Treatise on the Police of the Metropolis." He would have the authorities regulate public amusements for the

purpose of giving a right bias to the dispositions of the people. "How superior this," exclaims the good man, "to the odious practice of besotting themselves in ale-houses, hatching seditious and treasonable designs, or engaged in pursuits of the vilest profligacy, destructive to health and morals." In the next place, the common ballad-singers of the streets should be constrained to give a better turn to the minds of the lowest classes, teaching them loyalty, patriotism, and obedience. There is also a hint to put the ballad press under censorship. Our excellent vicar had, no doubt, the best intentions in the world, and would have rejoiced in a peasantry made virtuous by policemen; but where, save, perhaps, in the seclusion of his study, could he have imagined that Englishmen would submit to the necessary operation? Mr. Plumptre was much better employed in compiling a virtuous song book and sending it forth clothed in the beauty of innocence to show his dissolute parishioners a better way.

To this collection are admitted only such pieces as promote the fear of God and the honouring of the King; also songs on the seasons, circumstances, incidents, objects, and characters of rural life; soldiers' and sailors' songs; some few drinking songs of a kind as mild as, I trust, was the Hinxtton village brew; songs on the passions, as friendship, love and marriage, contentment; and songs which contain any generous sentiments or give instruction in any way.

Looking through the pages of this book with a purpose, I detect a fine old Conservative flavour—an eager desire to convince the "lower classes" that everything is for the best in the best of all possible worlds. The author or compiler does not stop at a little in carrying out his design. He is feverishly anxious for "Church and King," and for that state of content enjoined by the Catechism. I wonder if the Hinxtton yokels had their tongue in their cheek as they joined in a ditty, called "The happy days of good King George," especially in this stanza:—

'Tis true our Taxes are become a burden very heavy, Sir,
And much we dread th' Assessor's face when'er he comes to levy, Sir;
But we should roll in luxury, without some check in trading, Sir,
And, like a ship, the State sails on the better for the lading, Sir.

The vicar, of course, puts in a good word for his Church:

Our Church is good, her faith is pure, her rites, in happy plainness, Sir,
'Twixt Popish pageantry she keeps and Puritanic meanness, Sir,
Tho' firm her polity to guard, each sect we deem a brother, Sir,
The King her nursing father is, the Queen her nursing mother, Sir.

All to the tune of "Ally Croaker," which seems decidedly inappropriate to a case of such marked optimism.

I saw, the other day, that a popular vocalist had added to his repertory a song called "The Happy Farmer." There is a "Happy Farmer" in the Plumptre collection, probably that about to be revived. It presents a pretty, though, I am afraid, largely imaginative picture of

rustic peace and beauty. Thus, for example, sings the contented agriculturalist :

My house is convenient and whitened all o'er,
An arbor of jessamine fronting the door;
My flourishing orchard abundantly bears
Fine plumbs, golden pippins, and bergamot pears.
The rose, the sweet pink, in my garden are found,
Where dainties of health for my table abound;
My mind, when fatigued, here I often unbend,
Peruse a good book, or converse with a friend.

Where flocks and large herds in my pastures are seen,
The cowslip, or daisy, bespangle the green;
I view my gay lambs nimbly frolic and play,
Whilst under their feet spring the beauties of May.
Whilst joyful observing the flourishing corn,
The blackbird and linnet sing loud on the thorn,
Nor would I my peaceful employments lay down,
Or quit my green fields for the cares of a crown.

All very nice, but was there ever a happy farmer? One thing is quite sure: if this picture of the rent-payer ninety years ago were shown in our villages at the present day, the actual farmer's boot would go through it as a gross affront to the cherished traditions of his class.

Soldiers were wanted in the reign of good King George, and loyal Mr. Plumptre proved equal to the occasion with a song inculcating very cheerful sentiments on this point. It is styled "The Flowers of our Parish"—the volunteers, to wit—and begins with a remonstrance :

Ye Wives and ye Mothers, ah! cease your lamenting,
Nor fill Hinxtun streets with your sighs and your tears,
Ah, why, gentle dames, would you thus be preventing
The Flowers of our Parish turning out Volunteers?
Ah, no; rather smile, be no longer affrighted,
And banish at once all your sighs and your fears,
'Tis rather a cause that your hearts be delighted
When the Flowers of our Parish prepare for the wars.

Excellent Mrs. Hannah More contributes a "Ploughman's Ditty," which puts most exemplary sentiments into the mouth of Hodge. A favourite device in this book, by the way, is to make the "pore workin' man" a channel for opinions and feelings that smack strongly of the vicarage study. Sings the ploughman :

I've my Church, too, to save,
And I'll go to my grave,
In defence of a Church that's the best, Sir;
I've my King, too, God bless him,
Let no man oppress him,
For none has he ever oppressed, Sir.

Now do but reflect
What I have to protect,
Then doubt if to fight I shall choose, Sir,
King, Church, babes and wife,
Laws, liberty, life;
Now tell me I've nothing to lose, Sir.

The bucolic landscape seen from the study window is always radiant, but our reverend friend admits that the sailor may sometimes encounter bad weather, and even pleads for poor Jack :

Why should the man who knows not fear
In peace be then neglected?
Behold him move along the pier,
Pale, meagre, and dejected!
Behold him begging for employ,
Behold him disregarded,
Then view the anguish in his eye
And say are Tars rewarded.

This song was written for Mr. Plumptre by "a Gentleman of Liverpool"; but the vicar's

round hand may be detected in "Ne'er be drunk again." Hinxtun is bent on temperance (not total abstinence, oh, no!) and sings :

When with good fellows we meet,
A pint apiece, not more,
'Twill let us stand on our feet,
While others lie drunk on the floor.
Then, prithee, go fill us a quart,
And let it be ale in grain;
'Twill cherish and comfort the heart,
But we'll ne'er be drunk again.

Did Hinxtun, I wonder, never drink "t'other pint" when the vicar's back was turned?

Our well-meaning parson provided songs for club meetings (though shrinking, good soul, from the word club, as suggesting the Jacobins), for swains choosing a wife, for weddings, and even—cunningly persuasive one, this—for persons afraid of vaccination :

Long time the Small Pox o'er the world has been raging,
Sweeping thousands and thousands away to the grave,
But Providence, kindly, its rigour assuaging,
Has pointed the means from its fury to save.
For our own useful Cow a distemper has often,
No infection it gives; ne'er was life by it lost one,
Yet this will the rage of Small Pox always soften,
For none e'er have Small Pox after this from the Cow.

Fancy a rustic singing, "For our own useful cow," &c. No, you cannot fancy it, and I fear that Mr. Plumptre's labouring parishioners did not abandon "For it's my delight on a shiny night" or "Drink deep, my hearties."

X.

FRENCH MUSICAL CRITICISM.

THE action of the directors of the Grand Opera at Paris in giving a free performance of Madame Augusta Holmès's new opera, "La Montagne Noire," has not unnaturally provoked a good deal of discussion in the French press. These gratuitous performances are a regular institution at the French Opera, but, as a rule, they are given at the State-subsidized theatres in connection with the national *galas*, and form a parallel to the *circenses*, or free exhibitions in the arena, given to the populace of Imperial Rome. From the point of view of the direction these entertainments are exceedingly unpopular. The audience assemble hours before the opening of the doors, equipped with provisions of all sorts, and the state of the house next day is something indescribable, the floor being littered in every part with fragments of bread and meat, greasy pieces of paper, and other relics of this gigantic pic-nic. The pieces chosen for performance, moreover, are always of the most hackneyed order. But the gratuitous performance of a new work, which has been rather severely handled by the critics, is a new departure of an unprecedented character; the decision of the directors has not unnaturally given rise to a great deal of speculation as to their motive; and a writer in the *Gaulois* has furnished a solution to the mystery which is not only extremely plausible, but also throws a good deal of light on the question of French musical criticism generally. According to M. Thiébaud, the writer in question, the directors would never have adopted

this course unless they had been anxious to escape from the tyranny of the coterie of professional critics whose chief aim seems to be to wreck all native compositions, and to substitute for the verdict of a few prejudiced experts the artistic Referendum of the entire public. This select circle of critics, according to the writer, are fanatically Wagnerian in their preferences, and no composer who does not denationalise his genius and adopt the most extravagantly Teutonic modes of expression has any chance of escaping the "batteries of Krupp guns installed in the bastions of musical criticism."

Whether M. Thiébaud is justified in ascribing such omnipotence to the Wagnerian coterie in Paris or not, there can be no doubt that Wagner has an exceedingly powerful and influential following in that city, and in view of the attitude adopted towards him thirty years ago, it is impossible to feel much sympathy for the alleged victims of what is, perhaps, one of the most curious instances of the irony of fate in all the annals of musical art. It was Wagner's misfortune, in 1861, that he was supported by an aristocratic rather than an artistic set in Paris. But it would be a great mistake to imagine that the chances of "Tannhäuser" were wrecked solely by the vulgar prejudices of a Philistine clique. Some of the acutest critics of the time were ranged against him, notably Berlioz, who made no secret of his satisfaction at the *fiasco* of "Tannhäuser." And now by one of Time's most freakish revenges it has come about that the popularity of Wagner in Paris has proved the great obstacle in the way of Berlioz gaining a hearing at the Opera, although the commanding merit of Berlioz's operas has met with signal recognition in Germany at the hands of a great Wagnerian conductor! Hardly less amazing, in view of the charges of Wagneromania brought against the French critics of to-day, is the strange case of Bizet. For it is a notorious fact that that most typically French composer was accused again and again of Wagnerian proclivities, and that these absurd accusations materially interfered with his chances of obtaining a fair hearing. If Bizet had lived twenty years later he would apparently have been condemned for not being Wagnerian enough! According to M. Thiébaud, since the opening of the new Opera House in 1876, about forty new works by French composers have been produced, but he adds: "I cannot recall a single one which has escaped the hostility of the high and mighty Wagnerian coterie." After protesting that he has no desire to belittle the genius of Wagner himself, and that he frankly admits the immense services rendered by the new criticism in purging opera of the vicious conventionalities of the Italian school, he continues as follows: "Granting all this, was it necessary to make a holocaust of all French works? Did the cult of the new divinity demand so many human sacrifices? The fact is that it has been left for the public to

resuscitate from the grave to which they had been consigned by our critics, all those noble works which have afterwards charmed countless hearers, and, in spite of all opposition, are the greatest favourites in our national repertory. This was the case with 'Faust,' slain on its first apparition by our critics, which was welcomed by kindlier hearers abroad and returned to us with a new lease of life. This was the case with 'Carmen,' produced in England, if I mistake not, by Mr. Mapleson. Then there was Reyer's 'Sigurd,' which had to take refuge, like an outlaw, in Belgium; 'Salammbô,' which met with a similar fate; Massenet's 'Hérodiade,' imploring the hospitality of Brussels; 'Samson et Dalila,' welcomed in Germany, to say nothing of 'Gwendoline' and so many others which have come back to us from abroad." The explanation of this strange state of affairs is, according to the writer, simply the murderous hostility of the French press to anything native, and it is apparently a peculiarity of long standing. For when the Venetian Ambassador, in 1610, was rendering an account of his mission to France, he wrote as follows: "This nation is neither avaricious, nor brutal, nor given to murder or robbery, except against its own government and against itself. They are infatuated about everything that is foreign, and if any fashion or crime is imported from abroad, they immediately adopt and eulogise it." "Hence," continues M. Thiébaud, "it is, no doubt, thanks to this ancient peculiarity of ours, that French operas, in order to find favour with our exceedingly fastidious critics, must come back to us from abroad. Will the *plébiscite* system counteract the effect of this little oligarchy? That remains to be proved. Anyhow, the experience will be most curious."

One may admit that there is a good deal of inconsistency and exaggeration in the article which we have summarized, and yet there is obviously a certain substratum of fact in M. Thiébaud's strictures. More than that, there is a great deal in what he says which we may lay to heart for our own enlightenment and profit. As Sir Alexander Mackenzie judiciously remarked the other day, if we are to have a national school of English music, the efforts of native composers claim a sympathetic and encouraging treatment from the press as well as the public. The wholesale condemnation of English music affected by some writers is just as unfair and undesirable as the vulgar and offensive abuse of Mendelssohn and Dr. Joachim, to which we have been treated recently in the columns of a leading weekly journal.

For the Leeds Musical Festival, which is to take place on October 2 and three following days, chorus rehearsals are now in full progress in five different centres, under four chorus-masters. It will be remembered that the comparative weakness of the

chorus of 1889 was sought to be rectified by employing a wider area of selection. This policy proved so satisfactory in 1892 that it has been continued, and to some degree extended, in arranging for the coming Festival. The total number of 341 voices—which may possibly be slightly augmented—is divided thus: Leeds contributes 128, of whom eighty are representatives of the Leeds Philharmonic Society; from Bradford the Festival Choral Society sends forty and the Old Choral Society sixteen; the Huddersfield and Halifax Societies contribute fifty-six each, and at Dewsbury, the local Choral Society's thirty is augmented by fifteen voices from Batley. The task of training these various bodies is in the hands of Mr. Alfred Broughton, Mr. W. H. Garland, Mr. John Bowling, and Mr. G. H. Hirst. The component parts of the chorus met for the first time, on the 16th ult., in the Leeds Town Hall, where Sir Arthur Sullivan took them through Beethoven's Mass in D, which promises to be a leading feature of the Festival, as it was in 1883, and portions of "The Messiah." "The Messiah," strange to say, will be almost a novelty as regards the Leeds Festival, not having been in a Festival programme since 1874. The remaining features of the programme, so far as it is at present settled, have already appeared in THE MUSICAL TIMES. Its completion may be expected in a few days, and the chief additions will probably be Schumann's "Paradise and the Peri," a portion of Bach's Christmas Oratorio, and Sir Arthur Sullivan's "Golden Legend," with which it is intended to conclude the Festival, as in 1889.

In one of Mr. Herbert Spencer's works he takes as an illustration a typical person of low aesthetic susceptibility, who listens with impatience to a Sonata, and on its conclusion asks for "Polly put the kettle on," as being "something that people can understand." The philosopher goes on to explain the case: "On contemplating his mental state, you see that along with absence of the ability to grasp complex musical combinations there goes no consciousness of the absence—there is no suspicion that such complex combinations exist, and that other persons have faculties for appreciating them." A still more striking illustration of this tendency to regard one's own powers of comprehension as the only true standard is afforded by a paragraph in a column contributed to the *Yorkshire Weekly Post* by a well-known journalist, Mr. Joseph Hatton. Mr. Hatton, it seems, had attended a recent Philharmonic Concert when Beethoven's C minor Symphony was played. Berlioz had discovered in this famous work "all Beethoven's secret griefs, his concentrated rages, his reveries, full of sad heavy business" ("pleines d'un accablement si triste" is the original, by the way), "his nocturnal visions and bursts of enthusiasm, the fury of *Othello* and the dumb sorrow of *Romeo*." Mr. Hatton, however, could find none of this in Beethoven's music, so he is driven to the conclusion that Berlioz was hypnotised by Beethoven. He proceeds: "I love music, and have a cosmopolitan taste, but the complex orchestration, the strange disconnected passages with their very brief suggestions of melody, gave me no insight into Beethoven's reveries and rages, nor did they expose to my mind anything of his secret griefs. I believe if the *Allegro con brio* had gradually modulated into a phrase or two of 'Home, sweet home,' or 'The Hunt is up,' or 'The Wedding March' of Wagner or Mendelssohn, that part of the audience which pretends its hypnotic absorption would have awakened up into enthusiasm. Looking around at the patient faces, and noting the

turning over of programmes, the furtive glances at watches, and the aside whispers of 'sweet sixteen' to 'expectant five-and-twenty,' I am quite sure that half the much-expressed delight in classical and scientific music is nothing more than 'side,' though I can understand well enough the overwhelming influences of the dramatic music of the great writers of opera when coupled with the glamour of the stage and the spell of the human voice." Musical people may not all listen to the C minor Symphony with the ears of Berlioz, but they are sufficiently agreed on its character to recognise that Beethoven's music is capable of all the expressive and emotional suggestiveness with which Berlioz credited it, while in the more technical, or at least intellectual, feature of design, it is admittedly about as near perfection as it is possible to imagine. To put it plainly, a considerable proportion of even educated people have no more appreciation of the capabilities of music than a child of ten has of poetry. They as much prefer "Daisy Bell" to the C minor Symphony as the child would think "Old Mother Hubbard" preferable to "Paradise Lost." But the misfortune is that they are more inclined to doubt the sincerity of those who do admire Beethoven than to recognise their own incapacity.

ALTHOUGH the life-work of the late Professor John Stuart Blackie has exerted, and it may be added will exert, its chief influence upon questions unconnected with music, yet his labours for Scottish song and his love of the art that makes the world akin permit and indeed demand a tribute to his memory in these columns. The vitality and warm-heartedness of his spirit, dashed as it was with the recklessness of the Celtic temperament, are perhaps nowhere more discernible than in his metrical writings. Those who heard him lecture on art matters may esteem themselves privileged. Wit and wisdom, and praise of love and song, were mingled in these discourses in a manner that delightfully blended the enthusiastic exuberance of youth with the aphorisms of matured experience. On June 5, 1890, the Professor was invited to speak on the life and work of Goethe at the Annual Meeting and Conversation of the English Goethe Society. With springy step, grasping his faithful plaid and soft felt hat, neither of which the attendants had been able to induce him to relinquish, the Professor came down the long gallery, and, mounting the small platform at the end, held the attention of his audience for over an hour while he spoke in colloquial fashion on a variety of subjects more or less connected with the German poet and scientist. Some of the remarks referring to criticism are worthy of record. Apparently struck by the comparatively youthful appearance of a member of the press—who was striving to take down some of his words—and looking straight at him he said: "No young men should be critics. True criticism is an impartial judgment after careful consideration all round, and can only proceed from accumulated knowledge and life-long experience: *then*" (and a world of significance was imparted to this little word) "it is worth having, and valuable. . . . The critic's duty is to inculcate and develop reverence for the beautiful and noble, not to go about finding fault. That is the work of *Mephistopheles*—and he is a poor creature." Later on the speaker declared that, "Want of reverence is the fault of the age; it debases and debauches all that is noble. Without reverence for the works of the past and productions of the present, a man will never do anything great." Good words these, and worthy of remembrance by our young composers. With pessimism the genial

Professor had no patience. "My dear sir, pessimism is a habit of thinking or a frame of mind that leads a man to fix his eyes on the accidental faults or disagreeable points of any object or objects relatively to himself, and to infer from them, by a hasty conclusion, that accidental faults are the essence of all things and express the dominant character of the universe. A pessimistic rhymist would write of the rose:—

I hate the flower that wears a thorn,
It frets my dainty nose;
Sooner of smell would I be shorn,
Than smell the thorny rose.

In another column will be found a letter from an Eastbourne correspondent on the subject of a paper read recently by Mr. Henry Davey before the Sussex section of the Incorporated Society of Musicians. It was entitled "The recent discoveries in Early English Music," and as it included a statement that "polyphony was invented (*sic*) by the Englishman, John Dunstable," we do not wonder that our correspondent—speaking for the Sussex section of the Society—should write of Mr. Davey as having "quite astonished us all by what he said." For our own part, however, we are even more "astonished" to find that the Sussex section of the Society accepted so preposterous a statement without rising in a body and asking Mr. Davey whether he knew what he was talking about. Everyone possessing even a superficial acquaintance with the history of music during the Middle Ages knows that polyphonic music existed as early as the eleventh century, and that dozens of examples, in two, three, and four parts, dating from the twelfth, thirteenth, and fourteenth centuries, are extant. As Dunstable's career as a composer dates from about the beginning of the fifteenth century, it is obvious that all statements as to his "invention" of a thing which had been in existence for four centuries (at the very least) belong to the myths, not to the facts of musical history. Did no member of the Sussex section of the Society recall the existence of "Sumer is icumen in" and other pieces of the same date (portions of which are printed in the article "Score" in Grove's Dictionary), which show conclusively that the art of writing music in independent parts was well understood in England at least a hundred and fifty years before Dunstable was born?

BUT is it not sufficiently obvious to any mind with the least pretensions to scientific training that to speak of such a thing as polyphony as being the "invention" of any one man is altogether absurd? As well speak of the "invention" of syntax. In the development of polyphony, as of every other product of nature or art, the laws of evolution have operated. All progress is gradual, and, but for "missing-links," the successive steps of that progress would always be traceable. Naturally, the steps of men of genius are larger than those of their fellow workers, and they hasten progress accordingly. That Dunstable was such a man is evident, not only from his music, but also from the fact that he is the acknowledged head of the school which included Dufay, Binchois, and other composers, and which enormously improved on the methods of writing part-music then in vogue. That improvement can be clearly seen by anyone who will compare the compositions produced by the best masters of the fourteenth century—say Landino or J. Florentinus—with those of Dunstable and Dufay. But there is a slight difference between acknowledging the advance made by these men and saying that they "invented polyphony." Polyphony, even as it

existed before Dunstable, was a highly complex thing containing many "inventions"—such as passing-notes, suspensions, contrary motion, imitations, and so on. Each of these things had an "inventor," no doubt (*i.e.*, some one musician was the first to use it), and the "invention" of polyphony must therefore be credited to men whose united lives spread over about six hundred years.

By the premature death of Mr. Corney Grain, the world of music, as well as the world at large, has sustained a very severe loss. For music, though a divine art, has many false worshippers; and Mr. Corney Grain rendered excellent service by his constant exposure of the affectations, the absurdities, and the charlatanries by which incompetent amateurs and incompetent professionals bring that divine art into undeserved disrepute. His satire, if it erred at all, erred on the side of excessive leniency, though it should be remembered that it is almost impossible for a satirist to exaggerate his travesties of the fervid folly of the erotic ballad-monger. Be that as it may, his musical illustrations and "skits" were all the more effective from the fact that they were thoroughly artistic and workmanlike. Mr. Corney Grain was, unlike most of his rivals and imitators, an excellent pianist, and his musical mimicry was often exceedingly subtle, and ingenious. He had not only a really keen appreciation of good music, but a practical acquaintance with it. One of his earliest appearances in public, as we have been informed by a correspondent, was at a Concert given some thirty years ago, at which, together with a well-known amateur, he played an arrangement for four hands of Beethoven's Septet. It is difficult at the moment to measure the full significance of his untimely removal, which, coinciding so closely with that of his esteemed partner, Mr. Alfred Reed, and of the latter's mother, Mrs. German Reed, has seriously imperilled the continuity of an entertainment honourably conspicuous from its commencement for its happy mixture of mirth and refinement.

WE heartily congratulate Melbourne on its addition to the rapidly increasing number of cities possessing a Municipal School of Music. In December last the Senate of Melbourne University, in conjunction with Mr. Marshall-Hall, the Ormond Professor of Music, formulated a scheme, the result of which is that, as we write, Melbourne has a "University Conservatorium of Music"—we should have preferred a less German-sounding title than "Conservatorium"—which, judging from the prospectus, courteously sent us by Mr. G. C. Allan, gives every promise of exerting a healthy and stimulative influence upon the progress of music in this beautiful city. Nothing is of more vital importance to the earnest student of music than a systematic training under competent and experienced teachers, possessing wide views of their art; and the advantages derived from association with congenial minds, and constant life in an artistic atmosphere, can scarcely be overestimated. Glancing at the list of subjects forming the "complete course," it is satisfactory to notice the importance attached to "Form and Analysis," "History and Aesthetics of Music," and "Interpretation of Works"; for the success of composers and executants will in the future undoubtedly more and more depend upon music being to them a language, and a language of which they have clear historical knowledge and can command its utterance with understanding. Professor Marshall-Hall, who will be the Principal, has in the past shown himself to be a man

of much originality of thought and independence of spirit, and his procedures in the important academical position he now holds will be watched with widespread interest.

THE forty-third annual report, now before us, of the Choir Benevolent Fund, shows this valuable society to be in a most prosperous condition. That it should be so is eminently satisfactory. To quote from the preface, "the design of this Fund is to secure a provision for aged or invalid members of the society, to guarantee a fixed sum payable at the decease of members to their widows and children, and also to afford to the said widows and children temporary assistance in time of need or affliction." These objects are the more laudable because they are directed to aid an underpaid class of musicians, the majority of whom have but little means of providing for the future of those dear to them. It is to be regretted that the number of lay-clerks enrolled as members is not larger, for membership practically gives an insurance which increases in value each year; but presumably even the guinea a year subscription is a prohibitory sum to many, or at least an obligation that limited means cause hesitancy to incur. It is satisfactory, therefore, to find the musical public supporting the scheme, for the more rapidly the Fund increases, the sooner will it be possible to give guaranteed pensions to aged members, an object which, remembering how much of the flower of their life has been devoted to rendering our church services impressive, should appeal not in vain to the generosity of all churchmen.

THE appointment of the Rev. Dr. Troutbeck as Precentor of Westminster Abbey is one which cannot fail to give general satisfaction. Dr. Troutbeck has already had experience in a similar capacity in Manchester Cathedral, and his musical and literary attainments are known throughout the world in connection with the numerous translations which for many years he has supplied for Messrs. Novello's editions of oratorios, operas, and cantatas. As editor of the Cathedral Paraphrase Psalter and Westminster Abbey Hymn Book, and part-editor of the Cathedral Psalter and the Westminster Abbey Chant Book, he is entitled to speak with authority on the much-vexed question of chanting and on the subject of hymnology. It is unquestionable that no more suitable occupant for so important a post could have been found.

THE fortunate recovery of Purcell's autograph copy of his instrumental *Te Deum* and *Jubilate* has enabled Dr. Bridge to prepare a new edition of this interesting work, which Messrs. Novello, Ewer and Co. are now publishing. It will be found that Dr. Boyce's version is very far from being a true representation of Purcell. Not only is this version about a third longer than the original, but the work is broken up into many movements, alterations are made without any reason, and, worst of all, some of Purcell's most beautiful harmonies are expunged. Dr. Bridge intends to produce the work in its true form at one of his Gresham Lectures, on May 21. Sir Joseph Barnby will provide a large chorus and orchestra and conduct the work. We are glad also to hear that the Purcell commemoration will not impossibly assume the dimensions of a two-days Musical Festival. An attempt to organise the scheme on a large scale is, at any rate, being contemplated, and deserves the fullest support of music-lovers. A performance of "Dido and Æneas" will probably be given by the students of the Royal College of Music.

FACTS, RUMOURS, AND REMARKS.

MUSIC-TEACHERS in Hampstead appear to be cutting under each other so as very nearly to have reached the bottom. "A Young Lady" offers to take additional pupils at the rate of sixpence a lesson!

A CONTRIBUTOR to the *Bury Guardian* has furnished that paper with short notices of the "Twelve greatest Composers of all Times." Under each name is a brief list of works, intended, no doubt, to be representative, followed by a paragraph headed "Features," in which the master's characteristics are summarised within the space of eight or ten lines. Appended are a few samples by which to judge all:—

BACH.

Pieces.—Preludes, Fugues, Six Sonatas for Violin and Piano, Grand Mass in B minor, Sacred Cantata, French Suites.

Features.—His counterpoint was unapproachable. He created an entirely new vocal style based on instrumental principles. His melody, harmony, and periods are all of one mould. He has a very wonderful unity of ideas. In his chorales he often makes use of the old church modes, but the harmonic principle is predominant in his works.

BETHOVEN.

Pieces.—The Sonatas, The Opera of Fidelio, Mass in C, Ninth Symphony, Mount of Olives, The Concertos.

Features.—Individuality of each piece and each movement. His melodies often consist wholly or mainly of consecutive notes. He used variations to a very great extent. His favourite change in the keys was to the sub-median or third below.

MOZART.

Pieces.—Twelfth Mass, Don Giovanni, Rondo in A minor, Figaro, The Zaubersflöte, Requiem Mass.

Features.—The technique is easy, they contain no mere *biavura* (*sic*) writing, the passages being for the most part founded on the scale or on broken chords. In variations he employs for the most part the melismatic style. His themes were taken from well-known pieces.

Comment would hardly improve the effect of these selections upon the reader's mind.

FROM a paper read in North-Western England: "Mrs. B.—, although suffering from a cold, sang the florid air, 'O Mio Fendanda' (which brings out Donizetti in his gayest mood) in splendid style, and was even more successful in 'Ciascumlo Dice,' by the same composer."—"The quartettes were exceedingly well sung, that 'ensemble' being obtained which is the 'bête noir' of quartette parties."

MISS E. DYKE, of 34, Bridge Road West, Battersea, has sent me the following poem, the publication of which may be of service to song-composers wanting "words for music":

THE ORGANIST.

(Copyright.)

The worshippers have left the church, yet am I not alone,
For One still listens to the prayer breathed in each organ
tone;

Somewhere within the church He stands, in garments long
and white,

His Face and Figure radiant with soft celestial light.
His gracious eyes on me are bent, His hand is raised to
bless,

My rapt soul faints beneath the weight of all His tenderness!
Although my fingers touch the keys, my feet the pedals
press,

I play no longer, but, instead, some spirit strong and sweet—
And in a stream the music flows about His shining feet.

E. D.

FROM a correspondent: "A friend of mine informed me the other day that he was having lessons from a clergyman in the neighbourhood of Crewe for the small sum of a halfpenny a week, the lesson consisting of two hours." This is too absurd. Either the writer's friend has hoaxed him, or the arrangement with the clergyman has been made to avoid the charge of giving and receiving quite gratuitous lessons.

HERE is a poetical tribute to Paderewski, forwarded by "J. J. E.," and entitled—

HUMORESQUE À L'ANTIQUE.

(TO THE CHIEF MUSICIAN.)

Sure, the West wind o'er the waves
Holds less sweet despotic sway
Than you o'er the ivory keys,
Paderewski! When you play
Time himself might pause to hear,
Love might lend an envious ear.

Very thunderbolts of Sound
Crash—at your impetuous Will,
Liquid pianissimo,
Limpid as a mountain rill,
Softer than the South wind's breath,
Sweet as Love and Strong as Death!

I have heard your creamy Runs,
Pearled Lightning, magic strung;
I have heard your golden tones,
Sweetest Love songs ever sung,
I have heard—and Memory
Echoes them in Dreams to me.

MRS. T. B. CHURCH (let her name have honourable mention) has been Organist of St. Mark's, Grand Rapids, for fifty years, and although the Jubilee was not a unique event, as the American *Churchman* believes, it certainly was rare enough to call for special acts of recognition. Besides a "reception," a performance of sacred music was given in St. Mark's. At the reception, Mrs. Church was presented with a cheque for 1,000 dollars, while the vestry set aside a pew for her use in retirement. Other honours were bestowed and there was a general disposition to say in words—also in actions, which speak louder—"Well done, good and faithful servant!"

I REGRET to read that Mr. Riseley, Organist of Bristol Cathedral, again has a cause of difference with the Dean and Chapter. The particulars have not yet appeared, but it seems that Mr. Riseley has appealed to the Bishop, and that the matter is about to be officially investigated. Quarrels are unpleasant, but it is better to bring the dispute to a head, and settle it once for all, than to let a sense of grievance smoulder.

ACCORDING to the *Musical Courier*, England "can be generous to an artist, even when he is dead." I have long suspected that myself, and quite anticipated that the death of Rubinstein, who did not love England, would be followed by a revival of his music. This having come about, the *Courier* declares that the unmusical country has taken her revenge on him in a manner which my contemporary proceeds to illustrate by means of a good story: "This reminds us of the dire revenge which Brother Krehbiel, of the *Tribune*, took on Brother Ben Woolf, of the Boston *Herald*. Brother Woolf wrote a long diatribe against the New York musical critics and said that they were an insufficiently informed and

generally incapable lot. Not very long after that Brother Ben produced an operetta called 'Westward, Ho!' Thereupon, Brother Krehbiel got on a train, went over to Boston, attended the production, and telegraphed three-quarters of a column of favourable criticism to the *Tribune*. Brother Ben had said Brother Krehbiel did not know anything, and Brother Krehbiel responded by saying that Brother Ben's operetta was good. That left Brother Ben in a quagmire of the worst kind. Now England, having been told by Rubinstein that she has no musical taste, suddenly conceives a great regard for the Russian's music. But Rubinstein is dead, and so he misses the gentle sarcasm of the thing, after all."

WITH reference to Lablache, whose portrait was given in THE MUSICAL TIMES for March, a Cricklewood correspondent writes, as one of those who saw and heard the great artist: "It may be of interest to record that in 'Il Barbiere,' in the Singing-Lesson scene, the favourite basso, unassisted, briskly drove, or ran, a grand piano from the far back of the stage to the front, doing the little piece of 'business' with the utmost ease. In the same opera, he produced another comic and thoroughly at-home-with-his-audience effect, also, by interpolating an *aside* to us, in broken English, as a criticism on the lover's ardour. 'Full-ish mann!' he cried, sending a light and merry laugh through all the box tiers and from pit to gallery."

JOSEPH BENNETT.

PHILHARMONIC SOCIETY.

WITH a guarantee fund larger than ever, and a strong subscription list, the *doyen* of our musical organisations began its eighty-third season on the 7th ult.—no doubt in a cheerful spirit begotten by full assurance of success. We have now to discuss two Concerts out of the promised seven. At each of these a new work was produced, that heard on the above-mentioned date being an Overture, "From the Scottish Highlands," by Mr. Frederic Lamond; while, on the 20th, Professor Stanford, as both composer and conductor, presented a Symphony entitled "L'Allegro ed il Penseroso." These novelties are not for comparison, but it may be said that the difference between somewhat raw youth and full maturity was strikingly exemplified by them. In the Overture there are the extravagance and crudity of the one; in the Symphony, the artistic restraint and judicious workmanship of the other. But we must not condemn Mr. Lamond's work because it shows the characteristics of his years and inexperience. Time will remove these in all probability, and the important question is whether the young Scottish composer's music gives evidence of capacity for time to develop. We think there is such evidence. The work shows Mr. Lamond's power of melody in a favourable light, and proves also that he is endowed with fancy and imagination in no mean degree. These are precious qualities, possession of which, while laying a young musician under no common responsibility, should encourage him to go forward with confidence. Let Mr. Lamond now seek to discipline himself; to check the too great exuberance of his style, and to avoid becoming the servant instead of the master of the means supplied by the modern orchestra. It is not always necessary to use the heavy batteries of percussion, in the employment of which there is strong temptation to mere noise and proportionate risk of defect in style. "From the Scottish Highlands" evidently has an underlying story, but Mr. Lamond does not reveal it, which is a pity, because of loss of interest, and also because some parts of the work cannot well be understood save as referring to particular events or circumstances. The Overture had a rather cold reception, with which the omission just pointed out may have had something to do. The Symphony at this Concert was Beethoven's Fifth, and the Concerto, Mendelssohn's in G

minor for pianoforte. With the last-named was given Weber's "Concertstück," so that Mr. Emil Sauer, the pianist of the evening, had the pleasant task of associating himself with two old favourites. He played both with wonderful facility and correctness, if not, in every part, with depth of expression. Madame Sapio was the vocalist. We scarcely need add that Sir A. C. Mackenzie resumed his post as Conductor, or that he had a cordial greeting, or that he did his work well.

Professor Stanford's new Symphony is not a thing to be judged off-hand, and while, so to speak, it is flying past the observer. Besides, it would be a poor compliment to speak with an air of authority after one glance at a work upon which an eminent musician has exhausted the resources of his art. "L'Allegro ed il Penseroso" must be heard again, and studied on paper, if haply that is possible, before such an attitude can safely be assumed by critics, unless, indeed, they wish to pass as mere recorders of impressions. But, while reserving definite opinions regarding the Symphony as a whole, we may say that a large part of it appealed to one's sense of satisfaction, by the charm and propriety of the themes, and their skilful as well as picturesque treatment. Everywhere could be seen the deft hand of the practised musician, going straight to the point and working out results with ease and certainty. Our feeling is that the Symphony will largely improve upon acquaintance and take its place among Mr. Stanford's best works. It had a very cordial reception, and a good performance under the composer's *bâton*. Other features in the Concert were Tchaikowsky's Pianoforte Concerto in B flat minor, dashing played by Mr. Dawson; the Overture to "Les Deux Journées" and Chopin's Third Scherzo. The orchestral works were, of course, conducted by Sir A. C. Mackenzie. Madame Sapio was again the vocalist, in the absence of Madame Ella Russell.

ROYAL CHORAL SOCIETY.

Gounod's "Redemption" is now annually performed at the Albert Hall on Ash Wednesday, and the interpretation on February 27 had many points of excellence. Mr. Andrew Black sang the part of the *Redeemer* with the fullest measure of expression that could be desired, and in the other solos Miss Esther Palliser, Miss Margaret Hoare, Miss Sarah Berry, Mr. Iver McKay, and Mr. Charles Copland were entirely satisfactory. The choruses were rendered in the most forcible manner under the direction of Sir Joseph Barnby, and the most sacred work of the deceased French master has seldom been heard under more favourable conditions.

A disappointment had to be endured by the subscribers in respect to the next Concert, which took place on the 21st ult. Dvorák's picturesque cantata "The Spectre's Bride" was to have been given for the first time in the Albert Hall, but owing to bad attendance at rehearsals, in consequence of the prevailing epidemic, Sir Joseph Barnby wisely decided to postpone the performance, especially having regard to the fact that Mr. Henschel's "Stabat Mater" was also to be presented for the first time to a London audience. This work, it will be remembered, was produced at the Birmingham Festival in October last, and was moderately well received. There is ground for the assertion that at Festival time a certain glamour prevails, so that new works create a more favourable impression than they do subsequently under ordinary Concert-room conditions. But there is something to be said on the other side, for towards the close of a heavy Festival week weariness is apt to set in, and justice can, therefore, scarcely be done to important novelties. This we imagine was the cause of the lukewarm expressions of opinion concerning Mr. Henschel's "Stabat Mater." Certainly those who heard it at Birmingham and again at the Albert Hall were far better pleased with it on the latter occasion. It would be invidious to institute comparisons with this work and the versions of Rossini and Dvorák, for there are no points of resemblance between the three settings of the old Latin hymn. Mr. Henschel's style is his own, and every musician must acknowledge that in the melodious contralto solo and chorus "Eia Mater," the graceful soprano and tenor duet "Fac me vere," the Berlioz-like

"Inflamatus," and the lovely passage where the harp streams in at the words "Paradisi Gloria," he has been eminently successful in his treatment of the words. That the audience appreciated the masterly part-writing and general effectiveness of the music was proved by the enthusiastic applause, Mr. Henschel, who took the bass part himself, having to rise and bow his thanks several times in the course of the performance in response to the applause from the audience and the choir. Mrs. Henschel, Miss Hilda Wilson, and Mr. Edward Lloyd completed an admirable quartet of principal vocalists. Mendelssohn's "Lobgesang" followed, and, as a matter of course, was well interpreted; soloists, orchestra, and chorus being perfectly familiar with their duties.

LONDON SYMPHONY CONCERTS.

On February 28 Mr. Henschel gave his eighth Concert, for which a judiciously devised programme had been prepared. "Classical" music was represented by Beethoven's "Egmont" Overture, Wagner by the "Waldweben" from "Siegfried," and two songs; and modern tendencies found expression through Dvorák's latest Symphony, "From the New World," and Goldmark's Overture to "Sappho," which we were given to understand was repeated "by desire." Wagner's songs—"Der Engel" and "Attente"—were interpreted by Mrs. Henschel, who brought to the pleasant task her usual charm of style and perfect appropriateness of expression; and the Scottish Orchestra was responsible for the instrumental pieces already named, and was also heard in the *Scherzo* from Scharwenka's Concerto in B flat minor, the solo part in which was most artistically played by Madame Augarde. Dvorák's Symphony was received with a heartiness that plainly indicated its growing popularity and was also a well deserved tribute to the orchestra. A finer performance than that of the slow movement of this work on this occasion we cannot hope to hear. As regards phrasing, shading, and indeed every refinement of the conductor's difficult art, it was worthy to rank with the highest achievements in this direction of modern times. It should be said, moreover, that this phenomenal excellence was due mainly to the wind instrument players, who in the exquisitely beautiful movement in question have the lion's share of the work. Of Goldmark's Overture we have already given our opinion. A second hearing served but to deepen the impression made by the first and duly recorded in these columns, and the net result is that we do not wish to be called upon to adjudicate a third time!

The ninth Concert ended the season and introduced a new violinist, of whom it is probable critical pens will have much to write in the near—and perhaps distant—future, and a Symphony which may, or may not, be heard again. Herr Willy Burmester unfortunately detracted largely from the effect his gifts might have made upon competent judges by his choice of pieces, which for such a Concert was most injudicious. He played three compositions (one as an encore) by Paganini, and that was all—parts of the Concerto in D, some variations on "Nel cor più," and an Etude. The appalling difficulties of these works were vanquished with apparent ease, so that Herr Burmester's position as a *virtuoso* was at once established; for the rest, he has a good tone, plenty of "singing" power, and an intonation that rarely offends; but at present we have no means of knowing whether he possesses artistic intelligence, insight, feeling, or any of the subtle and unnameable qualities that distinguish a great artist from a great juggler. The Symphony, entitled "In Memoriam Ludwig Kossuth," is the composition of Mr. Emanuel Moór, a young Hungarian musician resident in England, who has already won his spurs as a composer of orchestral and other works of serious aim. It reveals, in large measure, qualities that induce respect, such as high intention, reverence for classical form, and adequate knowledge of contrapuntal, harmonic, and orchestral resources. More than this we do not feel able to say, and more than this is imperatively necessary in a Symphony. Genius may (perhaps) dispense with the quality of conciseness—but Mr. Moór's lengthy flights were sustained so little by inspiration that they wearied the best disposed listeners. An

interesting and spirited scena from Rubinstein's "Die Makkabäer," admirably sung by Miss Esther Palliser and Mr. David Bispham, and two pieces by Wagner, completed a programme the orchestral portions of which were played most artistically by the London Symphony Orchestra, led by Mr. Hollander. We are glad to hear that next season the first part of each Concert will be devoted to works by Beethoven.

CRYSTAL PALACE CONCERTS.

IN the absence of Mr. Manns the Concert of February 23 was conducted by Mr. F. H. Cowen, who secured excellent renderings of the C minor Symphony of Beethoven and Gade's sonorous and effective "Ossian" Overture. A decidedly graceful and effective novelty was introduced in Miss E. A. Chamberlayne's "Ariel," a dainty Scherzo for strings, harp, and flute, which was beautifully played and very cordially received. Mr. Frederick Dawson made his *début* at these Concerts in Scharwenka's Concerto, which he played with remarkable dexterity and fluency, though without much distinction of style. Fräulein Gelber sang an old-fashioned aria from Flotow's "Stradella" with moderate success, and the programme was completed by the beautiful Dream-Pantomime music from "Hänsel und Gretel."

On the following Saturday the *bâton* was taken by Sir Alexander Mackenzie, who introduced a Concert-Overture, "Cridhe an Ghaidhli," or, "The Heart of the Gael," from the pen of his young compatriot, Mr. Charles Macpherson. The Overture is not without an occasional *longueur*, and the *tempi* are in the main somewhat leisurely for a work of this description. Still it shows decided poetic feeling and considerable control of orchestral resource. Lady Hallé was very well suited in Bruch's clever Fantasia on Scottish airs, and also gave, with much effect, the *Adagio* from Spohr's Sixth Concerto. The Symphony was the perennial G minor of Mozart, and the vocal relief was furnished by the Misses Salter, who sang, with considerable success, two charming duets by Schumann, "An den Abendstern" and "Mailied." Miss Florence Salter also gave with neatness and good taste an old-fashioned aria by Nicolo. The Concert concluded with the Overture to "Der Freischütz."

Sir Alexander Mackenzie again conducted the Concert on the 9th ult., when Herr Emil Sauer made his first appearance before the Sydenham audience. He chose for his principal solo Henselt's elegant Concerto, a very judicious choice, and achieved a great success in a work which afforded him ample yet legitimate scope for the display of his remarkable powers of execution. Later on he gave with much effect minor solos by Beethoven, Chopin, and Schumann. The chief orchestral feature of the Concert was Rubinstein's "Russian" Symphony, a work which has some happy moments—though the spirit of the *Scherzo* is much more in keeping with the ballet than with the symphonic form—and an immense amount of wearisome padding. It was, however, well played under the careful direction of Sir Alexander Mackenzie, who also secured a fine rendering of the "Leonora" Overture (No. 3). Mr. Braxton Smith was the vocalist, singing with conscientious accuracy, but a notable lack of dramatic feeling, *Lohengrin's* "Farewell."

Dr. Hubert Parry was the Conductor at the Concert of the 16th ult., when his fine Oratorio "Job" was heard for the first time at the Crystal Palace. In the unavoidable absence of Mr. Plunket Greene, at present in America, the arduous title rôle was undertaken with great success by Mr. David Bispham, who delivered the "Lamentations" in most impressive style. The charming solo for the *Shepherd Boy* was carefully sung by Miss Thudichum, Mr. Branscombe gave an accurate but colourless rendering of the music of *Satan*, and Mr. Robert Grice was thoroughly efficient as the *Narrator*. The chorus acquitted itself with credit, if not with distinction; and the orchestra gave a good account of the powerful instrumentation of Dr. Parry's work, which was very heartily applauded by the audience. The new choral ballad, "Young Lochinvar," by Mr. Davidson Arnott, which was produced for the first time on this occasion, is an early effort of this promising

young composer. It possesses the welcome quality of melodiousness, is full of spirit and vigour, and, on the whole, decidedly effective. It was very warmly applauded.

MONDAY AND SATURDAY POPULAR CONCERTS.

AN interesting feature of the Concert on Saturday, February 23, the first we have to notice this month, was Bach's Partita in C minor, one of six works for the keyboard produced during the master's ripest period, after he had finally settled in Leipzig. Pianists nowadays evince such a peculiar fondness for doctored versions of Bach's organ works that Mr. Leonard Borwick should be thanked for selecting this Partita, which had only been played once previously at these Concerts. That he rendered it ample justice may be taken for granted, and he was recalled four times, firmly declining, however, to play again. The concerted works in the programme were Beethoven's Quartet in E flat (Op. 74), Mozart's Pianoforte Trio in E (No. 6), and Schubert's favourite Fantasia in C for pianoforte and violin (Op. 159). Madame Hope Glenn contributed songs by Scarlatti, Carissimi, and Rubinstein with fair effect. This was the last Concert at which Lady Hallé officiated as leader for the present season.

On February 25 Mr. Joachim re-appeared and was received with enthusiasm. For once a Beethoven Quartet did not head the programme, the great violinist leading off with Schubert's popular Quartet in D minor, which is far more frequently heard than the companion work in G (Op. 161), though the latter in some respects is more representative of the composer's genius. Mr. Joachim did not play any solo pieces on this occasion, but he was associated with Mr. Leonard Borwick in Brahms's brief but invigorating Sonata in D minor for pianoforte and violin (Op. 108) and led Haydn's Quartet in D (Op. 64, No. 1). Miss Kate Cove was the vocalist, and Mr. Borwick gave three of Scarlatti's harpsichord pieces with marked success.

Mozart's Quintet in C for strings (No. 5) was given on Saturday, the 2nd ult., and was magnificently interpreted. Miss Fanny Davies was heard to much advantage in a rarely heard Fantasia and Fugue in D, by Bach, and joined Mr. Joachim in Schumann's three Romances originally written for pianoforte and oboe, and subsequently arranged in several ways, showing that the master cared more for his own music than for the precise method of its interpretation. Mr. Ben Davies gave a finely dramatic rendering of Handel's "Waft her, angels," and the Concert was effectively closed by Beethoven's Sonata in C minor for pianoforte and violin (Op. 30, No. 2).

Very brief record of the Concert on the 4th ult. will suffice. The concerted pieces were Beethoven's Quartet in F minor (Op. 95), of which Mendelssohn thought so highly; Bach's Sonata in E for pianoforte and violin, and Brahms's beautiful Pianoforte Trio in C minor (Op. 101). Miss Fanny Davies was again the pianist, her solo being Beethoven's Sonata in A (Op. 101), the first of those which are generally, though somewhat unjustly, regarded as in the composer's "third manner." Madame Hope Glenn was the vocalist, her selections being airs by Haydn, Ries, and Schumann.

On Saturday afternoon, the 9th ult., the concerted works were Haydn's Pianoforte Trio in G, Schumann's Quartet in A minor (Op. 41, No. 1), and Beethoven's Sonata in G, for pianoforte and violin (Op. 95). The pianist, Mr. Leonard Borwick, rendered three of Chopin's Studies with much skill and played a fourth as an encore. Miss Mary Morgan was the vocalist.

More interest attached to the Concert of the following Monday. To begin with, a superb performance was given of Mozart's String Quartet in G minor, and the exquisitely beautiful work aroused an unusual display of enthusiasm. Dr. Joachim is always expected to play Bach's Chaconne during his annual sojourn in London, and his rendering of the famous piece remains as grand as ever. Thunders of applause followed, and eventually the greatest of living violinists granted an encore. The pianist was Mr. Ernest Consolo, who is said to be English by parentage though he has lived in Italy and has studied under Mr. Sgambati. He has good technique, but he played trifling pieces by

Mendelssohn, Liszt, and Rubinstein in a somewhat hard and unsympathetic style. Mr. Consolo was more satisfactory in Schumann's Sonata in D minor for pianoforte and violin (Op. 121), in which he had Dr. Joachim as a companion artist. Mrs. Helen Trust was charming in songs by Giordani and Miss M. V. White.

There was an unusual mishap on Saturday, 16th ult., Mr. Emil Sauer being compelled to pause in his solo, Chopin's Fantasia in F minor (Op. 49), owing to the obstreperous sound of a muffin-bell in the immediate proximity of St. James's Hall. The artist eventually resumed his performance, and gave as an encore a transcription of Mendelssohn's song "Auf Flügeln des Gesanges." The concerted works were by Beethoven—namely, the Quartet in F (Op. 59, No. 1) and the Pianoforte Trio in B flat (Op. 97). Miss Fillunger was thoroughly acceptable, as usual, in songs by Schumann and Brahms.

On Monday, the 18th ult., Mr. Emil Sauer was again the pianist, his solo being Beethoven's curious and wholly original Sonata in G (Op. 31, No. 1), of which he gave a very effective reading. The Concert opened with Mendelssohn's early Quintet in A (Op. 18) and closed with Rubinstein's effective Pianoforte Quartet in the same key (Op. 66), the repetition performance of which was welcome. Mr. David Bispham made a great success in Schubert's masterly song, "Waldesnacht."

LONDON CHORAL UNION.

A NEW work for baritone solo, chorus, and orchestra, a setting of Longfellow's "Ballad of Carmilhan," by Mr. Davidson Arnott, was produced by the above Society, at Queen's Hall, on February 26. It is this promising Scottish composer's Op. 10, and not only his most ambitious and elaborate, but also his best work, and a great step in advance of any of its predecessors. Needless to say, it is not perfect. The composer is still young; his command over the various branches of the *technique* of his art lacks as yet the easy masterfulness which will come with years and experience, as will also the valuable self-criticism which will teach him to express himself in the shortest and most direct way. Such as it is, however, the Ballad displays some very desirable qualities. The poem offers exceptional opportunities for strong contrasts, the lyric and dramatic elements alternating throughout. Mr. Arnott has not been slow to avail himself of this chance of supplying greatly varied musical effects, and his imagination has proved equal to the difficult task of keeping up the interest and avoiding monotony throughout the long poem, though employing only one soloist. His melodic gift is displayed to much advantage in the lyrical portions, where sentiment is illustrated by many a tuneful and expressive passage, frequently accompanied by charming orchestral figures. The breezy opening theme and most of the quick movements are redolent of the sea and have a healthy British ring about them, while the energy and "go" of the dramatic parts and the stirring climaxes prove exciting and effective. That Mr. Arnott has not come under the influence of Wagner in setting this story of the sea and the spectre ship is not a little remarkable; and yet the one *Leitmotif* in the cantata, the striking "Carmilhan" theme, is just such a strongly rhythmical nine-note phrase as might have been coined by the composer of the "Ring." On the occasion under notice the Ballad was received with genuine enthusiasm, the composer being repeatedly called to be greeted with the wildest of cheers, and this in spite of a performance which left very much to desire. Mr. Andrew Black was of course excellent in every way in the solo part. A fair performance of "The Golden Legend," with Miss Kate Cove, Madame Marian McKenzie, Messrs. Harper Kearton and Black, completed the programme.

THURSDAY SUBSCRIPTION CONCERTS.

THE programme on the 7th ult., in the Queen's (Small) Hall, was of special interest, inasmuch as the first part consisted entirely of the works of Dr. Hubert Parry, including a manuscript song, "Thine eyes still shine for me." This composition, replete with the grace and expressive force characteristic of the pen from which it proceeded, was

admirably interpreted by Mr. William Nicholl, whose artistic method was further manifested in a painstaking rendering of "Shall I compare thee?" The care Miss Elsie Mackenzie bestowed upon those charming vocal pieces, "A Contrast" and "A Spring Song," was duly recognised, and the two Anacreontic odes, "Golden hues of life are fled" and "Away, away, you men of rules," were sung with spirit by Mr. Ben H. Grove. Equally satisfactory was the selection of instrumental productions of the popular English master. The fine Trio in E minor for pianoforte, violin, and violoncello called forth the highest executive powers of Messrs. Septimus Webbe, Otto Peiniger, and Hans Adolf Brouil, the two first-named of whom were also heard to advantage in the attractive Partita in D minor. The second part was, as usual, derived from various sources.

Mendelssohn supplied the chief materials, on the 21st ult. for the final Concert of the season. Again several branches of the composer's art were effectively illustrated. The Trio in C minor (Op. 65) was played with genuine impulse and fervour by Messrs. Webbe, Peiniger, and Brouil, and for solo display there was the *Andante* and *Finale* of the Violin Concerto, safely entrusted to Mr. Peiniger. Misses Kate Alston and Minnie Pryce contributed the duets "O wert thou in the cauld blast," "Greeting," and the "Autumn Song," each of which was welcome. Mr. Nicholl gave that lovely song "The Garland" with his accustomed finish, and in the miscellaneous section made much of the melodious romance "Adieu, Mignon," from the best-known of Ambrose Thomas's operas. Miss Mary Carmichael appeared both as accompanist and composer, her ability in the latter capacity obtaining exemption in the duets "It is the hour" and "Under the thorn-tree," sung by the Misses Alston and Pryce.

INSTRUMENTAL RECITALS.

PROGRAMMES of music for pianoforte or some stringed instrument are given in ever-increasing numbers, artists of ability apparently thinking that they can secure satisfactory audiences with perhaps one vocalist for the sake of relief. Nothing of an extraordinary nature has been offered during the past month, and we shall therefore group together such entertainments of this nature as seem to deserve a few lines of notice. Taking up the record, first mention is required of Mr. Franz Rummel's second Pianoforte Recital in St. James's Hall, on Friday, February 22. The gifted pianist was perhaps scarcely wise to essay two such elaborate works as Beethoven's last Sonata in C minor (Op. 111) and Weber's in A flat (No. 2); but no judge of pianoforte playing could do otherwise than bestow high commendation on the rendering of each Sonata. Minor pieces by Bach, Schubert, Chopin, and Liszt were also played with brilliancy and taste.

A Pianoforte Recital was given by Miss Marie Dubois in St. James's Hall, on Tuesday, February 26. It was not well attended, for Miss Dubois is not as yet well known to English amateurs; but she is a capable and intelligent artist, as was proved by her interpretation of a familiar Sonata by Beethoven and various smaller pieces by Scarlatti, Mozart, Chopin, Raff, Massenet, Liszt, and Schumann. The young executant was at her best in the last-named composer's Romance (Op. 28, No. 2) and the dainty little piece "Vogel als Prophet."

Noonday is a curious time for giving public musical performances, save at provincial Festivals; but this was the hour fixed by Mr. Rubio for his first Violoncello Recital at the Steinway Hall, on Monday, the 4th ult. The performer, who was described in the programme as "the famous violoncellist to Her Majesty the Queen of Spain," is a good executant, though his tone is somewhat thin and hard. He played pieces by Bach, Gluck, Tchaikowsky, and Schumann on the whole effectively, and he was also heard in some of his own compositions, which, however, did not prove very interesting. Miss Grace Simon contributed some trifling pianoforte solos in agreeable fashion.

On the afternoon of the same day the Russian artist, Mr. Siloti, gave an artistically successful Pianoforte Recital in St. James's Hall, his somewhat ambitious programme including Beethoven's Sonata in A flat (Op. 110)

Mendelssohn's *Variations Sérieuses*, and Schumann's *Etudes Symphoniques*. These were played in what may be termed a sound and conscientious, but rather frigid style. Some pieces by Russian composers—Tschaiikowsky, Glazounoff, Rachmaninoff, Arensky, and Balakireff formed, perhaps, the most interesting feature of the Recital.

Miss Ethel Bauer, whose pianoforte playing we have had occasion to notice in favourable terms on many occasions since she first appeared several years ago as a child "prodigy," gave a Recital, with the valuable assistance of the violinist, M. Achille Rivarde, and Mr. Denis O'Sullivan, who took the place of Mr. Douglas Powell as the vocalist, in the Princes' Hall, on Wednesday evening, the 6th ult. Miss Bauer played Schumann's "Carnaval" with earnestness, though perhaps with insufficient warmth of expression. An interesting feature of the programme was a Pianoforte and Violin Sonata in A, by the recently deceased French composer, César Franck, whose sympathies were apparently much in favour of the German school. M. Rivarde gave some violin movements by Bach with noteworthy skill.

That very charming pianist, Miss Ilona Eibenschütz, gave a Recital at St. James's Hall, on Friday afternoon, the 8th ult. The young lady is making rapid progress and was heard to special advantage in Brahms's early though certainly not simple Sonata in F minor (Op. 5), of which she gave a very expressive and brilliant rendering. The feature of next importance was Beethoven's set of Variations in C minor, and various pieces of an unpretentious character by Bach, Rameau, Scarlatti, Schumann, Chopin, Mendelssohn, Grieg, Liszt, Schütt, Brüll, and D'Albert served to fill up a well executed and enjoyable programme.

Mr. Franz Rummel gave the third and last of his present series of Pianoforte Recitals at St. James's Hall, on the 1st ult., the most interesting feature of the programme being Schumann's Sonata in F sharp minor, a work not often heard, probably because Schumann is associated more closely with the romantic than the classical school of composition. But there is much that is effective in the F sharp minor Sonata, and Mr. Rummel rendered ample justice to it. He also played Beethoven's Sonata in A flat (Op. 110) in a manner that commanded the attention of thoughtful amateurs, and pieces of lesser magnitude by Weber, Chopin, and Liszt.

There was a fairly large attendance at the so-called grand Concert given by Mr. E. Cavour in St. James's Hall, on the afternoon of the 11th ult., which resolved itself into a Vocal and Pianoforte Recital, the artists who carried through the programme being Madame Elise Invernì and Mr. Emil Sauer. The former is a mezzo-soprano with a powerful voice of good quality. The most interesting of her selections, because unhackneyed, were two airs from "Psyche," a pretty opera by Ambroise Thomas, never performed, so far as we are aware, in this country; "A Toi," by C. M. Widor, words by Victor Hugo; "Printemps qui commence," from Saint-Saëns's "Samson et Dalila"; and an air from Meyerbeer's "Le Prophète." Mr. Sauer gave his favourite Beethoven Sonata in A flat (Op. 110), and was admirable in Schumann's Toccata in C (Op. 7) and Chopin's Ballade in A flat (Op. 47).

SIR A. C. MACKENZIE ON NATIONAL MUSIC.

SIR A. C. MACKENZIE's third Lecture, on "The Traditional and National in Music," was delivered at the Royal Institution, on February 23, when attention was chiefly directed to Irish folk-song, and particularly to the writings of Tom Moore. The lecturer said that while some people declared Irish music to be the most human, poetical, and imaginative in the world, there were others who averred that it did not possess such varied and distinct characteristics as were to be found in the folk-song of other countries. There could be no doubt, however, that the process of obliteration was at work in Ireland as elsewhere—in fact, as it was in all places where the national music was not thought to be worthy of artistic crystallization. It was, therefore, most satisfactory to hear that an Irish National Festival had been proposed to be celebrated at Dublin, the objects of which were—1. The performance

of Irish music in strict accordance with the traditional manner. 2. The publication of Irish airs now preserved in manuscript, and the notation of such tunes or fragments of tunes which have not yet been recorded. 3. The use of the Irish language in rendering the songs. 4. To stimulate the creation of an Irish school of composers, who by their work might prove that it was possible for Irish musicians to be as truly national in their art as Dvorák and Grieg—to say that this chiefly concerned Irish people was scarcely true. The art gained universally when its sections drove their roots deep into folk-music. The modernisation of old folk-music was to be deplored, for it deprived it of its very spirit. We were possibly farther on the road to an English school of music than we imagined or recognised. We had witnessed the production in recent years of many orchestral and other works representative of the racial expression of the separate nationalities which went to make up Great Britain, and although we might still be passing through the experimental stage, the initial steps had undoubtedly been taken by our best composers. The accomplishment must obviously be the result of a long succession of efforts by many minds. If we would assist this development we must encourage our composers. Some admirable examples of Irish and Scottish folk-music were given by Miss Kate Cove and Mr. Emile Sauret.

ROYAL COLLEGE OF MUSIC.

ANOTHER work from the busy pen of that very promising scholar, Mr. S. Coleridge-Taylor, was produced at the College Concert of the 13th ult. It was a set of five Fantasiestücke for string quartet, and consisted of a dignified Prelude, an unconventional but expressive Serenade, a Humoreske (full of fun and brightness), an exceptionally charming and quaint Minuet and Trio, and a piquant and fresh Dance. Mr. Coleridge-Taylor is a *rara avis* amongst students, for he has something to say that is worth saying, and he does so in his own individual way. Considering the lamentable dearth of good string quartet music by native composers, his Fantasiestücke should be in request; they certainly deserve to become well known, for they are thoroughly charming, remarkably free from reminiscences, and effective. They were excellently played by Miss Ruth Howell, Messrs. Thomas Jeavons and Ernest Tomlinson, and Miss Emma Smith. Miss Katherine Ramsay did a large amount of justice to some numbers from Schumann's "Kreisleriana" (Op. 16), and Brahms's Clarinet Quintet received a worthy interpretation, even to the "divinest melancholy" of the matchless *Adagio*. The clarinet part was played by Mr. George Anderson, a very able performer on his beautiful instrument.

At the Concert of the 22nd ult. the orchestra, under Professor Stanford, greatly distinguished itself in Mozart's E flat Symphony and Weber's "Euryanthe" Overture, of which latter quite a brilliant performance was given. Sir Walter Parratt conducted Nos. 2, 5, and 4 (in the order given) from Brahms's "German" Requiem. In the inspired chorus "Behold, all flesh is as the grass," where the composer suggests, but hardly ever obtains, the employment of "at least two harps," four such instruments were played, whence an exceptionally fine effect was produced. The chorus sang admirably on the whole, the superior quality of the voices and their professional training being of course eminently favourable to a finished rendering of such difficult music. The solo in No. 5, "Ye now are sorrowful," was taken by a young scholar, Miss Agnes Nicholls. We have never heard it interpreted more satisfactorily. She not only sang in tune—no easy feat in this most trying piece—but with just the expressive simplicity and avoidance of all affectation and of striving after effect which the words and the sublime music demand. Miss Nicholls is a pupil from whom much may be expected. Miss Louise K. Lunn gave an appropriately dramatic rendering of the air "Figlio mio," from "Il Profeta," and Miss Ada Walter successfully surmounted the difficulties of the solo part in Goetz's Pianoforte Concerto in B flat (Op. 18), which came with all the charm of an important and beautiful novelty. For beautiful it is, in spite of some "lengths," which an impatient listener might not consider "heavenly."

ROYAL ACADEMY OF MUSIC.

A SUCCESSFUL Concert was given by the students of this prosperous Institution, at St. James's Hall, on Monday afternoon, the 4th ult. It commenced with a movement from Mendelssohn's early Octet in E flat (Op. 20), which was fairly well rendered; but a far more favourable impression was made by a very graceful Romance in D for violin by Mr. G. E. Newland Smith, a pupil in the Academy, artistically played by the composer. Another student's effort worthy of mention was a song by Miss Edith Pratt, sung by Miss Katie Thomas, the title being "The lark and the nightingale," words by Hartley Coleridge. The choir, under the direction of Mr. H. R. Evers, was commendable in Mendelssohn's unaccompanied setting of the Psalm "Why rage fiercely the heathen," which (in common with the companion works, the versions of the 22nd and the 43rd Psalms) is not heard so frequently as it deserves.

On the 15th ult. the fine organ in the Queen's Hall was utilised by some very promising organ students of the Institution, who gave a Concert of considerable musical interest. Miss Claiborne Dixon gave a creditable rendering of the solo part of Handel's Concerto in F for organ and strings; Mr. William Beazley contributed a neat performance of Bach's Trio in D minor and one of this master's Fugues in G minor; and Miss Kate Field showed remarkable skill in her management of the huge instrument in an effective interpretation of Mendelssohn's Fourth Sonata in B flat. The most noteworthy feature of the afternoon was the performance of the last two movements of Rheinberger's Concerto in F (Op. 137) for organ, strings, and horns. This work is one of the finest and most effective of modern compositions for the king of instruments. It consists of three movements—a *Maestoso*, an *Andante*, and a vigorous *Finale*—all of which are conceived in a spirit most happily in sympathy with the genius of the solo instrument. It was excellently played, Mr. Walter S. Vale being the soloist. Miss Winifred Peake, Mr. Chambers Coleman, and several other vocalists imparted agreeable variety to the Concert, which was concluded by a brilliant rendering by Mr. George B. Aitken of Widor's showy Toccata from his Fifth Organ Symphony. Sir Alexander Mackenzie conducted.

Two important scholarships in connection with the Royal Academy of Music will, for the first time, be competed for on May 1. The Goring Thomas Scholarship, founded in memory of the talented musician who died three years ago, will be awarded to the composer of the best work for the operatic stage. The competition is for British-born subjects of either sex who shall have attained the age of eighteen before the day of contest, and the successful candidate will be entitled to three years' musical education at the Academy. The Erard Centenary Harp Scholarship, given by Messrs. S. and P. Erard, is for British-born subjects of either sex between fourteen and twenty-one years, and three years' tuition at the Academy is the reward awaiting the winner. Candidates are required to prepare Parish Alvars's study, "In Imitation of the Mandoline," and to play one piece selected by themselves and another piece, at first sight, chosen by the examiners. For both competitions entrance fees and birth certificates should be sent to the secretary of the Academy on or before the 16th inst. Competitions for various prizes have taken place as follows: The Goldberg Prize on the 11th ult. The prize was awarded to Beatrice Stanley Lucas, and the Examiners highly commended Evelyn Langdon. The Llewellyn Thomas Prize on the 16th ult. The prize was awarded to Jane Spicer and the Examiners highly commended Cornelia Beckmann. The Evil Prize on the same day. The prize was awarded to Bertram H. Wallis, and the Examiners highly commended F. B. Ranalow and David Jones. The Louisa Hopkins Memorial Prize on the 18th ult. The prize was awarded to Sybil Palliser, and the Examiners highly commended Lily West. The Robert Cocks and Co. Prize to male students on the 21st ult. The prize was awarded to George Aitken, and the Examiners highly commended Christopher Wilson. The Sterndale Bennett Prize on the 23rd ult. The prize was awarded to Gertrude Peppercorn, and the Examiners highly commended Edith O. Greenhill, Edith Pratt, Alicia A. Needham, and Ida C. Betts.

ROYAL ACADEMY OF MUSIC.—LECTURES.

THE Lectures delivered at the Royal Academy of Music during the last month were of unusual interest. Mr. C. F. Abdy Williams, by a mastery of his subject and by the help of a number of remarkable musical illustrations, conveyed to his listeners in two Lectures, the last of which was delivered on the 6th ult., an admirable idea of the music of the ancient Greeks; and Mr. Francis Korby began, on the 13th ult., a series of discourses on the Music of Liszt.

Mr. Williams began by describing the great importance attached by the Greeks to music as an educational medium. The Greek drama was entirely musical, and the author of the words was the composer of the music. Hence the Greek plays we possessed were in reality the *libretti* of Greek operas, the music of which had disappeared, with the exception of a small portion of "Orestes" by Euripides, which would be found in THE MUSICAL TIMES for May last. The Greek drama owed its origin to a religious rite, in which a chorus sang and danced round the altar of Dionysus, the God of Wine. The music of the Greek theatre consisted of three kinds of melody. The first was called the spoken *melos*, in which the voice of the actor moved up and down without settling on any definite musical intervals, the rise and fall of the voice being indicated to some extent by the verbal accents. In the second class of *melos* the voice moved by regular intervals, which could be defined by mathematical ratios. This was called singing *melos*. The third description of *melos* was used in tragedy. It consisted of reciting the verses in measure, to the accompaniment of the lyre, and corresponded to some extent to those passages in modern opera in which the actor speaks while the orchestra plays. Although the Greek drama was always musical, it must not be supposed that the music absorbed the chief interest. The instrumental accompaniment was of the most meagre description, and the chorus sang only in unison or octaves. The Greeks, in their theatre, seemed to have sought for an artistic balance, in which no one of the arts preponderated over another. Passing over the mythical times of Orpheus and Apollo, Greek music might be said to have begun with the foundation of a school of music in Sparta under Terpander. This school lasted until the end of the sixth century, and may be called the archaic epoch. The second, or classical period, had its chief centre at Athens, and, beginning with Lasos, the master of Pindar, lasted until the conquest of Greece by Philip of Macedon, in 338 B.C. After this, the period of decadence set in, and continued until the first or second century of our era, when the early Christians, taking the Greek scales in the condition in which they found them, adopted them for the music in their churches. Greek theorists considered that music consisted of two elements—melody and rhythm. Melody was founded on the intervals of the scale, rhythm on intervals of time. A scale was called a harmony—i.e., a harmonious combination of melodic sounds, not simultaneous sounds. The scale was founded upon the interval of the perfect fourth, and all sounds were connected with the strings of the lyre. The word "chord" meant a string made of gut, and a tetrachord was a combination of four such strings tuned in certain ways. The number of strings was gradually increased, but the Greeks always rejected in their classical music the principle of shortening the strings by a finger-board. The whole of the Greek musical system was founded on a tetrachord, the sounds of which might be represented by E F G A. Developments followed, until the form known as the diatonic genus was evolved, concerning which Aristoxenus was at great pains to explain that all the tones and semitones were to be made by ear respectively equal to one another, the result of course being equal temperament. This, however, was not satisfactory to mathematicians, and hence we had several treatises which went at great length into fractions and proportions, and these enormous calculations were looked upon by many as the essence of Greek music. There were, however, several important variations from the diatonic scale. These variations consisted of alterations of the two inner notes of the tetrachord, the extreme notes, a perfect fourth, being always left untouched. All these varieties of tuning, the enharmonic, chromatic,

and diatonic genera, seemed to have been in regular practice during the classical period of Greek music, but they gradually fell out of use during the period of decadence and the old simple diatonic scale re-asserted its supremacy and formed the foundation of the Gregorian system and of our own to-day. Evidences of the occasional use of the quarter-tone during the first and second centuries of the Christian era were forthcoming. Thus one of the flutes discovered at Pompeii produced this interval, in addition to a complete octave of semitones, and Claudius Ptolemy told us that a scale formed of the mixture of the diatonic and enharmonic intervals was a favourite with the lyre players of his day—about 200 A.D. The lecturer also gave a brief but clear description of the two notations used by the Greeks, one, the oldest by about 200 years, for instrumental and the other for vocal music. Much interesting information was given concerning rhythm and form, to which the Greeks attached almost as much importance as to melody, doubtless owing to the absence of harmony. The rhythm of Greek music chiefly depended on the words to which it was allied, but contrasting rhythms, such as alternate bars of three and four time, were apparently always aimed at. Great use was made of five-time bars, which Aristoxenus told us were divided into two portions of three and two respectively, and which measure was specially connected with the Pæan or hymn of praise to Apollo. Although the Greeks had no conception of harmony or vocal counterpoint in the modern sense, there was evidence that the lyre was not always played in unison with the voices. Thus Plato required that "boys should be taught to play the lyre in unison with the voice, rather than to play an independent melody, as did the professionals."

The peculiar effects arising from the various tunings of the Greek scales were impressed in a most graphic manner on the audience by three pianofortes which had been tuned by Mr. Hipkins in accordance with the principal ancient Greek scales. Scraps of Greek melody played on these instruments formed a unique if not altogether agreeable experience. Mr. Williams also gave some illustrations on a Spanish guitar-lyre and the recently discovered Hymn to Apollo was sung by Mr. Wing.

From the music of the Ancient Greeks to that of Liszt is a far cry, but Mr. Francis Korbay, who began a series of Lectures, on the 13th ult., by his treatment of his subject, showed, perhaps unwittingly, that there was much in common between the writers of classic times and the Hungarian composer. Probably few modern musicians have been more misunderstood than Liszt, and the opinions on this master of one who has shown such remarkable sympathy with the spirit of Hungarian music is of peculiar interest. Liszt, being a genius in his childhood, the lecturer appropriately began by reference to prodigies, in the course of which he said, "It is my theory that the human ear is yet very far from having accomplished its evolution. We all know that it contains a minute instrument resembling the harp, provided with a number of strings, which, according to their regularity and proportions, cause a more or less musical ear and understanding. . . . The perfect ear discerns pitch as distinctly as the normal eye distinguishes colour. Colour-blind people are rare and few, but most people's ears are colour-blind. That proves that only in very few phenomenal cases is the ear properly developed and that the infinite majority are yet on their way of evolution. . . . When the ear has attained a universal perfection similar to the eye, then music may become the real language of the world." Consequent upon this was predicted that the mysterious and vague meanings in music would be rendered clear and comprehensible, and the art "would develop into the language of a poetry as sublime and beautiful as some of our greatest tone-poets in their happiest moments had dreamed of." Music to-day was only a faint allusion to what it would be. Dark-skinned races, such as the Hebrews, Negroes, Gipsies, and Arabs, seemed to have the most musically developed ears. It was probable, therefore, that the evolution of the musical ear might have started among such races, and that its further development might proceed amongst them with greater facility and speed than where over-civilisation claimed so much vitality that little surplus was left for nature's own free action. Music to-day was in its infancy,

its powers and prospects were as unlimited and great as they were unimagined, "for its essence was spirit; its model—if any, intangible—an immediate manifestation of the Divine; and its realm was the Universe." The composer composed, but the tone-poet poetised. There were many of the former, but few of the latter. One of the few was Liszt, to whom music was a language, and whose language was music. When he played he spoke to you with all the eloquence of the all-powerful and all-absorbing individuality of his noble genius. There were three distinctly detached periods in Liszt's life as a tone-poet. To the first belonged his pianoforte compositions, remarkable for innovations and inventions. His Hungarian Rhapsodies presented an entirely new pianoforte form. Liszt, in fact, reformed the literature of the pianoforte, and even influenced the construction of the instrument by his suggestions to Messrs. Erard. In his second period he became a reformer of form, making it subservient to the idea in the creation of the symphonic poem. No musician had penetrated into harmony and unearthed greater wealth than Liszt. In his knowledge and mastery of the ancient church modes he stood alone. The enormous variety of his rhythmical combinations, allied with his Hungarian accentuation, were the prime factors in the formation of his melodies, the strange intervals in some of which were due to their underlying weird harmonies. Melody, since the time of Beethoven, had gradually grown more and more out of harmony, and notably from the chord. Liszt's melodies in particular had their basis in the chord, which went through many transformations and experiences in diatonic, chromatic, and enharmonic regions. The lecturer then passed on to a masterly analysis of Liszt's music to Goethe's "Faust," which consists of four movements severally devoted to the hero, *Gretchen*, *Mephisto*, and the Apotheosis. At the second Lecture, delivered on the 20th ult., Liszt's masterly treatment of Plain Song and innovations in Oratorio were dwelt upon, and his use of the fugue form explained. This form was shown to be able to give best expression to the sentiment of an assemblage of people agitated by a dominant idea, but, from its self-imposed restrictions, to fail to poetically portray the climax of the agitation. By abandoning these restrictions towards the end of his vocal fugues, Liszt obtained expressive effects of great power, and the listener's attention was diverted from the consideration of the form to the meaning of the music. Passing to Liszt's songs, the lecturer pointed out the difference of Liszt's conceptions to those of other composers in setting well-known lyrics, and concluded his remarks by an analysis of "Ich Möchte ihn gehn" and "Am Rhein."

MUSICAL GUILD.

AN exceptionally interesting programme was provided for the second of this Society's twelfth series of Concerts, given at Kensington Town Hall on the 5th ult. A Quartet in E flat by Mozart, Brahms's Sextet in G, and Bach's Violin and Pianoforte Sonata in A (the latter performed by Miss Donkersley and Miss Annie Grimson) were the chief numbers in a lengthy list, which also contained Schumann's Humoreske for pianoforte, superbly played by Mr. Leonard Borwick, Schubert's song "Waldesnacht," sung by Mr. Bispham in his usual masterly style, and a novelty of an interesting because unusual type. This was a setting of Mr. William Morris's poem "From the Upland to the Sea," for baritone voice, with accompaniment of string quartet and pianoforte. The composer, Mr. Ernest Walker, has hardly justified this innovation by anything wonderful resulting from the unconventional combination, for the strings seemed to add but little to the general effect. Apart from this, however, there is much to admire in his scene. The voice part is in the style of Wagner's melodious declamation, of which Mr. Bispham is one of the best exponents. Mr. Walker has written well for the voice, his music is ever distinguished and frequently impressive and beautiful. The elaborate and effective pianoforte part was played by the composer, with whom we hope to meet again. The third Concert, on the 19th ult., opened with Schumann's hackneyed String Quartet in A minor, which

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was well played by Messrs. Bent, Sutcliffe, Kreuz, and P. Ludwig. The first-named gentleman joined Miss Maggie Moore in a capital performance of the same composer's Violin and Pianoforte Sonata (Op. 105), while Brahms's great Clarinet Quintet, ably led by Miss Holiday, gave the clarinetist, Mr. C. Draper, the best of opportunities for displaying his very beautiful tone and fluent execution. Miss Fillunger sang two musicianly songs by Mr. E. Kreuz and three lovely Volkslieder from Brahms's latest collection.

MR. DOLMETSCH'S RECITALS.

THE recent particularly interesting and instructive series of four Concerts of ancient music, given by Mr. Arnold Dolmetsch, was concluded, on February 25, in the Queen's (Small) Hall, when the evening was devoted to the writings of French composers of the last two centuries. First in regal array on the programme came three quaint little ditties, respectively attributed, "on very good authority," said Mr. Dolmetsch, to Francis I., Henry IV., and Charles IX. Following these songs were heard two pieces for harpsichord, an Allemande by Du Mont, and a Sarabande by J. C. Chambonnières, who held a Court appointment under Louis XIV., and may be said to have founded the school of harpsichord playing which preceded that of Rameau. The most noteworthy instrumental performance on this occasion was given by Miss Hélène Dolmetsch, who played thirty-two Variations on a popular air for the viola da gamba, by Marin Marais, one of the most celebrated teachers and performers of this instrument in the early part of the eighteenth century. Much interest was also attached to four pieces from the "Neuvième Ordre" for the harpsichord, by François Couperin, whose style and method exerted so remarkable an influence on Sebastian Bach. "A Concert" for harpsichord, violin, and viola da gamba, by J. P. Rameau, was characterised by a quaint humour that made the work peculiarly attractive. It comprised three movements, respectively entitled "La Pantomime," "L'Indiscrette," and "La Rameau," titles happily suggestive of the spirit of the music. Miss Harding being indisposed, it fell to Mr. Douglas Powell to execute the vocal examples. In addition to those already mentioned, this gentleman sang a song, entitled "A mille soins jaloux, Tircis abandonné," by C. R. du Fresnoy, that pleased the listeners so much that they insisted on hearing it again. The Concert concluded with the exhibition of a remarkable pianoforte made by Messrs. Erard for Napoleon I., which has an extra pedal acting upon a drum and triangle. To the martial accompaniment of this instrument Mr. Powell sang, with the irony of fate, "La Marseillaise."

ROYAL ARTILLERY BAND CONCERT.

THE efficiency this band has attained under the *bâton* of Cavalière L. Zaverthal in the performance of compositions possessing none of the ordinary attributes of military music has often been demonstrated, but never more convincingly than on the afternoon of the 22nd ult., in Queen's Hall. By the spirit, closeness, and unanimity of expression with which Professor Stanford's Fourth Symphony, constituting the first part of the programme, was interpreted, the band must have surprised those among the large audience not previously conversant with its high claims to consideration as an artistic body, and the favourable estimate of ability thus formed was not subsequently imperilled. At the commencement of the second part came Mr. Edward German's exceedingly melodious "Gipsy Suite." To this series of effectively contrasted and engaging pieces full justice was done. The delicately plaintive sentiment of the *Valse Mélancolique* ("Lonely Life") was admirably reproduced, and there was no lack of piquancy in the rendering of the *Allegro di Bravura* ("The Dance") or the *Menuetto* ("Love Duet"), whilst the animated execution of the impulsive *Tarantella* ("The Revel")—infectious in its reckless gaiety—did not fail to evoke the loud approval due to both the work and its performers. Col. Hime's "Homage to Mozart," Burnett's *pizzicato* movement, "La Mandoline," the sparkling *Saltarello* from

the Ballet Music of Sir A. C. Mackenzie's "Colomba," and Allan Macbeth's *Intermezzo* "Forget me not" were also played with the point demanded; and a fine rendering of Sullivan's noble "In Memoriam" Overture brought the Concert to an impressive termination. Cavalière Zaverthal conducted throughout with unfluctuating zeal and decision.

AMATEUR ORCHESTRAL SOCIETIES.

THE leading associations of amateur orchestral players are still showing vigorous life, and on the 6th ult. there were two performances, one being given by the Strolling Players' Society in the Queen's Hall. Mr. Norfolk Megone's spirited players started with Wagner's fiery Overture to "Rienzi," and followed on with a portion of Goldmark's Symphony "A Rustic Wedding"; a not very interesting Suite by the Polish pianist, M. Stojowski; Grieg's two Melodies for strings; a pleasing Idyl, entitled "Dawn," by Mr. Albert E. Matt, a member of the orchestra (being composed as a companion piece to his "Sunset," which obtained favourable attention last season); and the Hungarian March from Berlioz's "Faust." Miss Kate Cove and Mr. van Rensselaer Wheeler, the latter a talented baritone, were very acceptable as the vocalists; and Mr. Edward Cutler's artistic organ playing between the parts secured more attention than is usually given to *entr'acte* performances.

The same estimable Society gave a special performance in the Queen's Hall, on the 13th ult., in aid of the Metropolitan Hospital in the Kingsland Road.

On the 6th ult. an excellent Concert was given by the Westminster Orchestral Society, a very interesting feature being Spohr's Symphony in D minor (No. 2). Two numbers from Sir Alexander Mackenzie's Incidental Music to "Ravenswood" were also well given under Mr. Stewart Macpherson's direction, as were Gounod's Overture to "Mireille" and Mr. Edward German's to "Richard III." Miss Alice Elision played a Violoncello Concerto in A minor, by Saint-Saëns (Op. 33), with fair effect, and the vocalists were Miss Clorinda Thurtle and Mr. Griffiths Percy.

MUSICAL ASSOCIATION.

DR. MACLEAN read, on the 12th ult., before the Musical Association, an instructive paper, entitled "Some causes of the development of tone-colour in the modern orchestra." The lecturer divided his discourse into three portions, in which he dealt with the improvements effected in orchestral instruments, the demands of modern audiences, and the conceptions of composers. To the strengthening of the lower registers of the flute and to richer tone was attributed the constant use of these instruments in modern scores. Clarinets were shown to be exerting a powerful influence on tone-colour. More use was being made of the contra-fagotto and the upper registers of bassoons. The invention and effect of valves in horns were gone into at some length, and the use of the cornet-à-piston in place of the trumpet condemned. The bass tuba had forced up the part-writing for the bass trombone and threatened to cause the latter to be neglected. Modern string parts were characterised by greater figuration and the frequent employment of double stopping. The treatment of the violas was suggestive of their being written with first and second parts in future scores; a method that would exert a marked effect on tone-colour. No little of the new orchestral colouring noticeable in the scores of Halévy, Berlioz, Meyerbeer, and Wagner's earlier works was attributable to the military spirit which prevailed in France from 1830 to 1848. Larger concert-rooms called for broader effects, and the application of the valve to brass instruments by Adolphe Sax provided the means of satisfying the craving of the time. The practice of modern composers was to treat the orchestra as an instrument of equal temperament, to indulge in rapid transitions to extreme keys, and to write more polyphonically for each family of instruments. The lecturer concluded by pointing out the tone-colour which distinguished the works of Berlioz, Wagner, Liszt, Verdi, and Brahms. The paper was followed by some remarks from Sir John Stainer (who occupied the chair) and a few of the members.

REVIEWS.

Musicians and Music-Lovers, and other Essays. By William Foster Apthorp.

[New York: Charles Scribner's Sons.]

READERS of the *Atlantic Monthly* will already be familiar with several of the chapters of this interesting volume, in which Mr. Apthorp has collected in a revised and enlarged form his principal contributions to contemporary periodicals on musical subjects. With Mr. Apthorp's criticisms and comments it is not always possible to agree, but he has at least the sovereign merit of an animated and entertaining style and a great fund of hearty enthusiasm. The chapter on Bach is, in particular, admirable reading, and we cannot refrain from quoting the following passage in which the writer discusses the influence of Bach on the public. "Bach's works," writes Mr. Apthorp, "both during his own lifetime and since his death, have, as a rule, appealed only to the especially cultured few. There is hardly another great composer who has had so small a public as he. And yet no composer that ever lived is held in profounder and more loving reverence by those that do know him. It may be said of Bach, as Lowell said of Dante, that 'his readers turn students, his students zealots, and what was a taste becomes a religion.' . . . So irresistible is the spell he casts over those who come within the range of his influence, that once you have crossed the threshold of his temple you are his heart and soul for ever. The love of Bach is the most enduring of musical passions. I know that I can hardly open a volume of Bach without a certain feeling of superstitious terror; I feel as if the perusal of each page would be but a nail in the coffin of all my other loves." And yet Mr. Apthorp is fully alive to his unpopularity with the great mass of musical people. He points out, however, that he is not a man whose popularity is extinct, but that he never at any time enjoyed any marked popularity; and he continues: "No doubt the Bach-cult one finds in some quarters is not wholly free from cant; I never knew any cult that was. But I must say that I have found less sham love for Bach in people that I have met than I have for most of the other great composers. On the contrary, I have usually found Bach made the theme of the most up-and-down plain speaking. It is but another proof of the immense distance which separates him from the popular modes of musical thought. Many people who have to keep up a reputation for musical taste will bear the infliction of a Schumann quartet or a Brahms symphony quite smilingly; they will grin and bear it, and try to think they like it. But Bach marks the point when the worm will turn; he is the last straw that breaks the back of musical endurance, and people admit quite frankly that they find him intolerable." Another excellent chapter is devoted to "Two Modern Classicists," Robert Franz and Otto Dresel, and derives special importance from a number of interesting excerpts from the correspondence which passed between the former and Mr. Apthorp. Of Franz's creative genius as a song-writer he writes in the following terms of generous but intelligent eulogy: "Franz's songs have just that unforced felicity of cadence and expression, that wholesome out-of-door freshness, that refinement without priggishness, warmth without feverishness, above all—that native reverence for purity and beauty that we find in the English love poems of Elizabeth's day. No lover can be too passionate to sing them, no maid too pure to hear them." Mr. Apthorp's "Thoughts on Musical Criticism" seem to us a trifle commonplace, but there are some excellent things in his chapter on "Music and Science." He contends with considerable force that "there should be no question (for the musical scientist) of what Music ought, or ought not, to be; the only questions that interest the Science of Music are what Music is and has been, and how and why it has become what it is." And he illustrates the dangers of adopting a different procedure by the case of Fétis and Beethoven's symphonies, adding, "For Fétis to disapprove of a progression in a Beethoven symphony was very like what Professor Huxley would be guilty of if he should cry out to Nature: 'Ho! stop there! you have made a mistake in this horse.'" In fine, Mr. Apthorp's book is

a really suggestive contribution to the literature of musical criticism. It is the outcome of an exceedingly thoughtful and sympathetic study of composers of a variety of schools, expressed with a vigour and trenchancy which seldom fails to arrest the reader's attention.

The Parish Choir Book, Nos. 162-173.
[Novello, Ewer and Co.]

NOTHING could testify more distinctly to the increasing efficiency of choirs in ordinary churches, as distinct from cathedrals and other places of worship where professional singers are employed, than the success of the above-named publication, with the rapid issue of which it is difficult to keep pace. Of the dozen numbers which we propose to notice at present, the first is a Magnificat and Nunc dimittis in A, by T. W. Hanforth, organist of the Parish Church in Sheffield. This setting of the Evening Canticles shows a modern spirit in the chromatic progressions and the independent accompaniments, but the voice parts are not difficult, though fugal writing is employed in the "Gloria Patri." No. 163 is a Te Deum in C, by Alfred S. Baker, of considerable elaboration and requiring solo voices. It is remarkable for chromatic and unexpected harmonic progressions, and the vocal parts are divided into as many as eight. The Te Deum is eminently suitable for Festival use. Very different is No. 164, a chant setting of the same canticle by G. Wilson Macpherson, of Sidmouth. Double and quadruple chants are given in this, but the chant rhythm is adhered to with strictness. The next number is a Magnificat and Nunc dimittis by G. C. Martin, rather more free in form than the preceding, but quite simple and savouring rather of Gregorian phraseology. No. 166 is an easy but expressive setting in F of the Nunc dimittis, by W. D. Armstrong, and No. 167 consists merely of accompaniments to the Lord's Prayer and the Apostles' Creed as monotoned on G. The writer is J. Varley Roberts of Magdalen College, Oxford, and he has rendered good service to those organists—a numerous body—who possess no gifts of extemporisation. The same able musician's accompaniments to the Nicene Creed (No. 168) are worthy of precisely the same measure of commendation. No. 169 is a Magnificat and Nunc dimittis in B flat, by A. Herbert Brewer, rather restless in tonality, but certainly effective in the organ accompaniment and not very elaborate in the voice parts. The next number (170) is another setting of the Evening Canticles, in E flat, by T. Tallis Trimnell, very easy, but not ineffective, though the voice parts are, to a considerable extent, written in unison or octaves. No. 171 is yet one more version of the Magnificat and Nunc dimittis, this bearing the honoured name of J. Stainer. It is at once solid, church-like, and spirited, the close of the Gloria, where there is a momentary transition to the key of F (the main body of the Service being in E), showing that the composer is not only an excellent musician, but an original thinker in the department of church music. The Prayer Book Canticles for Evening Service, "Cantate Domino" and "Deus Misereatur," have fallen into some neglect of late, but it is not easy to perceive why they should not be used, and the setting in F, by W. Bayley, may prove welcome to many organists and choirmasters. There is some florid work for the organ pedals at the words "Let the sea make a noise," but, speaking generally, the Service is pleasing and unpretentious. The last on our list for the present is a Magnificat and Nunc dimittis in F, by Edward J. Hopkins. This, however, is virtually only a chant setting, though some of the verses are written in four-part harmony. It is noteworthy, as showing a reversion to antique methods, that in most of the foregoing the minim and not the crotchet is employed as the unit of time measurement.

English Lyrics (Third Set). By C. H. H. Parry.
[Novello, Ewer and Co.]

IN a recent Lecture on "Hänsel und Gretel," delivered at the Royal Institution, Sir A. C. Mackenzie remarked that on every page of that work was stamped "Made in Germany"; and of most of the songs now under notice it may be said that they are "made in England." By this we do not mean that there are no traces of foreign influence. With Dr. Parry's highly cultivated, well-stored

mind this would be impossible; but, throughout, the music reveals qualities of directness and homeliness which may fairly be styled English. Dr. Parry is rendering good service in choosing good words. In this Album there are two poems by the "Cavalier Lyrist," Richard Lovelace; one by Thomas Lovell Beddoes, nephew of Maria Edgeworth; one by Sir J. Suckling, the easy, graceful ballad writer of the seventeenth century, who is said to have divided his time betwixt gallantry and verse-making; and one by William Walsh, a poet praised by both Dryden and Pope. Was William, by the way, a brother of John Walsh, the father of Handel's publisher? And from among modern poets our composer has selected Mr. Julian Sturgis, who is represented by his "Through the ivory gate." This choice of poems deserves to be emphasized; how much, only those will understand whose task it is to read through the sentimental, silly, and sometimes vulgar words of many modern songs. Dr. Parry seems, indeed, determined to raise the standard of English song. In his first set of English Lyrics were to be found the names of Sir Philip Sidney, Scott, and Shelley, while for the second set Shakespeare was laid under contribution. Of this third set, No. 1, "To Lucasta, on going to the wars" (Lovelace), has a flowing melody; and though the structure of the song be simple, there are many touches which reveal *ars celare artem*. No. 2, "If thou wouldst ease thine heart" (Beddoes), opens with a short symphony, in which a plaintive little phrase seems to tell "of love and all its smart." The middle section is worked up to a fine climax, which renders the quiet close still more effective. No. 3, "To Althea from prison" (Lovelace), is exceedingly attractive; the melody has national character, and the accompaniment is clever, yet quite unlaboured. No. 4, "Why so pale and wan" (Suckling), is a little gem; it seems, indeed, a trifle that could have been written down without an effort. Sometimes composers have moments of inspiration, and a song appears with Minerva-like suddenness; frequently, however, the simpler the music the greater the effort which it has cost. No. 5 is an expressive setting of "Through the ivory gate" (Sturgis); and No. 6, "Of all the torments" (Walsh), is a good sturdy song, though, perhaps, not the best of the set.

Marche Solennelle. Pianoforte Solo and Duet. *Marche Militaire.* Pianoforte Solo and Duet. *Valse Scherzo.* Pianoforte Solo. By P. Tschaiowsky.
[Novello, Ewer and Co.]

Or making of marches there is no end; but of the many, few achieve popularity. Certain marches seem to enjoy peculiar favour; it will suffice to name Mendelssohn's "Wedding," Beethoven's "Eroica," and Chopin's "Funeral" March. For this, of course, there are good reasons; in spite of *Punch's* advice, people still continue to marry, and death is still "the quiet haven" of great men; the pieces named, therefore, are in continual demand. Rhythm and form are, to a certain extent, conventional, and to write a march of striking originality is by no means easy. Without deciding on the exact degree of inspiration in the two marches under notice, we can venture to say that they show breadth, dignity, and skill. It must be remembered that in their present form, (the first was originally written for full orchestra, the second for military band), although the transcriptions in both cases are effective, the music is not heard to the fullest advantage; talent manifests itself in colouring as well as thought. The "Marche Solennelle" opens in the key of D with a few introductory bars foreshadowing the principal theme of the piece. This theme is solemn, yet not sad; the dotted and even doubly dotted notes carry with them, indeed, an air of defiance. The middle section, in the key of the flattened submediant, is of quiet character, and the opening phrase of the principal theme is the germ from which it is evolved. A vigorous thematic Coda brings the duet to a close. The "Marche Militaire" is in the key of B flat. The opening section, clear and decided in rhythm, is imposing; the soft middle section, as in the case of the previous piece, is based on the principal theme. The simplicity which pervades these two marches is noteworthy. Tschaiowsky, when he chose, could gird himself with the armour of counterpoint. The "Valse

Scherzo" for pianoforte is a dainty little piece, and interesting both in the matter of rhythm and harmony. The technical difficulties are not great, but the music demands neat playing and careful phrasing.

A Garland of Country Song. English Folk-songs, with their Traditional Melodies. Edited and arranged by S. Baring Gould and H. Fleetwood Sheppard.

[Methuen and Co.]

WHEN, about eight years ago, the two gentlemen responsible for this volume associated themselves with Mr. Bussell, for the purpose of collecting the folk-songs of the West of England, the store of examples their industry enabled them to accumulate included many songs that, while found in Devon and Cornwall, could not be said to belong exclusively to those counties. All such were therefore excluded from the collection published a few years ago by the authors of the present volume, under the title of "Songs of the West." The collection now under consideration contains fifty of the examples thus "held over," and includes songs belonging to all parts of England, with the exception of Yorkshire, Northumberland, and Sussex—those counties having already been dealt with by Mr. Kidson, Mr. Stokoe, Miss L. E. Broadwood, and others. The book is welcome, as are all such—the results of an enthusiasm that shirks no difficulties in the attainment of its object. How much patience, how much persistence, such a volume represents may only, perhaps, be realised by those who have themselves attempted the task of noting down songs from the lips of the peasantry. Some idea, however, of the praise deserved by such workers may be gained by a perusal of Mr. Baring Gould's introductory remarks, which give, at considerable length, a number of interesting details concerning those from whom the songs were obtained, and also contain valuable comments on the origin, growth, and neglect of folk-song in general. With regard to the accompaniments to the songs praise must be qualified. Some are admirably simple and appropriate—others tricked out with common-place arpeggios or overloaded with "fill-up" passages of the cheapest kind. That the last-named are in a minority is something to be thankful for, but in such a volume they should have had no place at all.

Santley's Singing Master. Part I. [Chappell and Co.]

THE title of this tutor will assuredly in itself be a sufficient recommendation to many aspiring students and probably not a few teachers, for no vocalist has won more widespread esteem and popularity by a finer vocal production and more legitimate method than Mr. Charles Santley. The manly style of the gifted artist's declamation is reflected in the prefaces respectively addressed "To the student" and "To the teacher." That to the former contains advice that every pupil would do well to engrave on the tablets of his memory; especially the remarks having reference to the cultivation of the sense of rhythm, which all vocalists are inclined to more or less treat slightly. In a book, too, on a subject which has not always been marked by a superabundance of Christian charity it is refreshing to read as follows: "A prevailing idea among students, especially of the female sex, is that their particular master is the only one who can teach. Dismiss that idea. It is true there are few good teachers, but those have the same end in view; each has his own road by which to arrive at that end. Each road may be equally good, but one student will find this more convenient; another, that." Mr. Santley speaks with equal plainness to music teachers. Commenting upon the difficulty which sometimes exists to decide whether a voice is soprano or mezzo, tenor or baritone, he says: "We are all liable to mistakes, a teacher of singing not the least so. . . . Mario's first attempt was the bass part in the Trio for three men from 'William Tell'; Reeves, in the beginning of his career, sang baritone songs; Jean de Reszké was a baritone at the Italian Opera for some seasons. I was forced to sing tenor for three or four years after my voice broke." It is unnecessary to express an opinion on the exercises. They bear evidence of having been carefully designed by Mr. Santley. That is enough.

German Folk-Songs. With pianoforte accompaniment by Johannes Brahms. English version by Albert B. Bach. [Berlin: Simrock.]

THESE SONGS are forty-nine in number, divided into seven books, the first six of which are for solo and the seventh for solo with small chorus. The melodies have been taken from various sources, some of them dating as far back as the sixteenth century, and have been selected, as one would naturally expect, with rare insight and sympathy, and with an evident desire to exhibit the wide range of expression that characterises the folk-songs of Germany. Though all have more or less distinction and merit, some stand out by reason of exceptional beauty or pathos—such, for instance, as No. 42, "In silent night," or No. 20, "Dearest heart," which are most exquisite songs. The student of folk-song will find here many interesting points of rhythm and form, which he may profitably compare with similar features in the folk-songs of Great Britain. No one who knows anything of the music of Brahms will need telling that the accompaniments to these songs are distinguished by great harmonic richness and dignity, but they will be glad to know that, in nearly every case, he has avoided that complexity which is often a far from satisfactory feature of his pianoforte writing. The difficult task of translation has been performed with a fair measure of success by Mr. Bach, who has also furnished a preface in which he draws attention to several features worthy of note. The collection is issued in two editions—one for high, the other for low voices.

Menuet (Vieux style), Polka de Concert, Valse Impromptu. For pianoforte solo. By Emile Sauer. [Weekes and Co.]

PIANISTS who can lay claim to the possession of a certain amount of "style" and whose appreciation of the decorative element in instrumental works has not been blunted by the modern fad that only music with a "meaning" has the right to exist, will find plenty in these pieces to charm and interest the ear, and to repay the trouble of learning them. The *Menuet* is the easiest of the three—the *Polka* the most difficult. This last is full of daring harmonies and modulations, and is planned on a large scale. The leading theme is tossed about in the most masterly way, and the whole piece needs to be, as it were, "shaken out" from the player's fingers as though it were a mere trifle. The *Valse* is distinguished by much grace and finish.

Living Pictures (Tableaux Vivants). Words of Songs and Stage Directions by May Gillington. The music composed by Arthur E. Godfrey. [Robert Cocks and Co.]

"THESE pictures," says the preface, "are designed to be carried out by children of from eight to twelve years of age, with such inexpensive accessories in the way of dresses, scenery, and 'properties' as can be easily procured, made, and arranged by themselves, with a little help." Illustrations are given of all the tableaux, which are accompanied by descriptive songs of melodious and simple character, intended to be sung by those not taking part in the pictures. The idea is a good one, is well carried out, and undoubtedly provides our little folks with a means of amusement calculated to cultivate artistic taste.

Pensées Intimes. Pour Violon et Piano. Par Emile Sauret. Six Nos. (Op. 39). [Novello, Ewer and Co.]

THE number of compositions for violin and pianoforte is ever on the increase. Performers on the pianoforte have never been scarce, while the number of students for the violin is growing larger every day: hence the supply of music must be equal to the demand. These six pieces have been written by one who is master of his instrument, and the violin part, merely from a technical point of view, is, therefore, sure to be thoroughly good and, moreover, effective. But M. Sauret has also bestowed care on the pianoforte part; the writing for this instrument shows both taste and skill. No. 1 is a smooth, flowing *Aria*. No. 2 is a graceful *Gondoliera*. The principal theme has both simplicity and charm, and the passage in which the opening phrase, or

rather a free version of it, is repeated several times by the violin and echoed by the pianoforte, is attractive. No. 3, consisting of a quiet *Melodie*, with soft, light accompaniment, is altogether simpler than the first two numbers. No. 4 has for title "Capriccietto," and the music is becomingly light and fanciful; the middle *piu tranquillo* section contrasts well with the spirited first part. No. 5, "Tristesse," is an *adagio* movement which, with its wandering violin part and chromatic progression, sounds somewhat after the manner of a rhapsody. The title of No. 6, *Valse Gracieuse*, sufficiently describes the character of the music.

A concise and simple plan for Fingering the Scales in double thirds and double sixths. By Walter Fitton. [Edwin Ashdown.]

MR. FITTON has made a laudable attempt to classify the fingering of the scales when played in double thirds and sixths, and those students, especially such as meditate going up for examination in technique, who find a difficulty in remembering the fingering of the respective scales in these positions will do well to master this system. It is contained on two cards, and may be said to be a model of conciseness. Perhaps a little more explanation might have been vouchsafed with advantage, but the author evidently has faith in the intelligence of musical students, and doubtless many will find valuable aid from his ingenious arrangement.

FOREIGN NOTES.

BAYREUTH.—Herr Siegfried Wagner has just completed the composition, in the form of a cantata, of one of Schiller's poems, which it is expected will be first performed in London in June next.

BERLIN.—Wagner's "Rienzi" has just been revived at the Royal Opera, after many years' neglect, Frau Cosima Wagner having personally superintended the various departments. Capellmeister Muck conducted.

BRUNSWICK.—The annual meeting of the Allgemeine Deutsche Musikverein will take place this year in this town, from June 12 to 16 inclusive. The occasion is generally one of *rendezvous* by musicians from all parts of the world, to whom important Concert performances are to be offered on every one of the five days, the principal choral work contemplated being Berlioz's Requiem. Amongst the artists whose active assistance is anticipated are Madame Lilli Lehmann, Professor Heermann, Eugen d'Albert, and Paderewski.

COLOGNE.—The annual Musical Festival of the Lower Rhine is to be held in this town next Whitsuntide. The programme, which has not yet been completely arranged, will include Haydn's "The Seasons," a *Te Deum* by Dr. Wüllner, Handel's Overture to "Agrippina," scenes from "Guntram," by Richard Strauss; and "Die Wallfahrt nach Kevelaar," for soli, chorus, and orchestra, by Humperdinck. Madame Sembrich will be amongst the vocalists.

—Professor G. Holländer, so long a greatly esteemed member of the musical profession here, has taken up his residence at Berlin, as director of the well known Sternsche Conservatorium, which he has acquired by purchase.

COPENHAGEN.—An interesting celebration is being organised just now in this capital—viz., that of the ninetieth anniversary of the birth of Johan Peter Emil Hartmann, the composer of a number of more or less successful operas and other musical works and a most highly esteemed member of the profession. The veteran artist was born in Copenhagen on May 14, 1805, and since 1840 has been the director of the Conservatoire, and more recently private capellmeister to the King. His first symphony, dedicated to Louis Spohr, was produced at the Leipzig Gewandhaus in 1838.

DARMSTADT.—At a Concert recently given by the Grand-duc Orchestra a young violoncellist, Mr. C. Fuchs, late pupil of the Royal Manchester College, met with a most enthusiastic reception in his interpretation of Schumann's Concerto in A minor and pieces by Saint-Saëns and Popper.

EISENACH.—The question of the disposal of Herr Oesterlein's Richard Wagner Museum has been finally

settled. The unique collection (comprising some twenty-five thousand numbers) is to be transferred from Vienna to this town, the requisite purchase-money having been for the greater part already subscribed for. The Eisenachers are justly proud of the achievement.

FLORENCE.—A special meeting of the Royal Institution of Music was held recently in somewhat tardy commemoration of the tercentenary of the birth of opera—viz., the first production, in 1594, at Florence, of Peri's "Dafne." An interesting and valuable paper, "Sull' opera in Musica," was read on the occasion by Professor Gandolfi, illustrated by the following excerpts—viz., Madrigale for four voices, by Luca Marenzio (1589); Canzone di Tirsi, from Peri's "Euridice" (1600); and the Rispetto from the opera giocosa "La Tancia," by Jacopo Melani (1657). A volume, including Professor Gandolfi's paper and other contributions on the subject of the tercentenary, is about to be published by the Institution.

FRANKFORT-ON-MAINE.—A new one-act opera, "Enoch Arden," the libretto written upon the lines of Tennyson's poem by Vittorio di Dio, has just been produced at the Stadt Theater with marked success. The composer is Herr Robert Erben, the second Capellmeister of the theatre.

HALLE.—A committee has been formed with a view to the erection here of a monument to the late Robert Franz. A commemorative tablet is also to be unveiled at the house, "Bruno's Warte," where the great Liedert composer first saw the light. The ceremony is to take place on June 28 next, the eightieth anniversary of Franz's birth.

HAMBURG.—A new opera, entitled "Kenilworth," the libretto founded upon Sir Walter Scott's novel, the music by Bruno Oscar Klein, was brought out recently at the Stadt Theater, and met with a favourable reception, a verdict which has been more than confirmed by subsequent performances. The young composer is a native of America.

LISBON.—Massenet's "Manon" was the principal novelty at the San Carlos Theatre during last month and met with a very good reception. The *Revista Theatral* contains a very able critical analysis of the work, but characterises the performance as "less than mediocre."

MAYENCE.—The Mainzer Liedertafel und Damen-Gesangverein is preparing for this summer two special performances of Handel's Oratorios "Hercules" and "Deborah," at which Dr. Chrysander's ideas will be carried into practical execution. The Empress Frederick has promised her personal assistance.

MEININGEN.—At the instigation and under the special patronage of the Duke, a Musical Festival, extending over three days, is to be held here in September next. As principal numbers in the programme of works to be produced may be instanced Bach's "St. Matthew" Passion, Beethoven's "Missa Solemnis," and Brahms's "Triumphlied." The chorists will be furnished by the choirs of Meiningen, Hildburghausen, Sonneberg, Saalfeld, and Salzungen. The Joachim Quartet is likewise to take part in the proceedings.—A life-size bust of the late Hans von Bülow, the work of Herr Berwald, of Schwerin, has just been placed in the Grand Saloon of the Court Theatre.

MILAN.—A new opera entitled "Silvano," by Mascagni, was announced to be brought out at La Scala last month. This work employs no chorus, and has only three characters, for which Signori De Lucia and Pucini and Madame Stehle had been cast. The same composer's "Guglielmo Ratcliff" has continued to attract large audiences during the past month under Mascagni's direction.—MM. Gailhard, Hansen, and Paul Vidal's ballet "Maladetta" was produced at La Scala, last month, with great success. The work has been most superbly mounted.

MONTE CARLO.—The first performance on any stage took place here, on the 8th ult., of a posthumous opera in four acts, entitled "La Jacquerie," by the late M. Lalo, the composer of "Le Roi d'Ys." The work, which was left in a very unfinished state, has been completed by M. Cocquard, to the extent indeed of three entire acts. The libretto has for its subject the revolt of the people against their feudal oppressors in the middle of the fourteenth century, and is the joint-production of M. Blau and Madame Simone Arnaud. The interesting novelty, which had been well-mounted under the able management of

M. Gunsbourg, was received with every sign of favour. The orchestration of the score is said to be throughout very effective, while a prayer to the Virgin, which occurs in the second act, is signalled as one of the most impressive passages in the opera. Mdle. Lowentz, Madame Deschamps, MM. Gerôme and Bouvet were the principal exccutants. High praise is bestowed upon the performance of the chorus, both vocally and histrionically.

MOSCOW.—A season of French opera is about to take place here for the first time, the operatic field having hitherto been occupied exclusively by Italian companies. The fact is the more singular as applying to a city where French is practically the language of society. The undertaking is under the direction of M. Devoyod, who has provided an efficient company and a fairly representative *répertoire*.

MUNICH.—An interesting performance of Mozart's "Le Nozze di Figaro" has just been given at the Royal Opera House, under the direction of Capellmeister Levi. On the occasion referred to the exquisite and most valuable Louis XV. furniture and *bric-à-brac* in the *rococo* style, which the late King Louis had acquired for the famous special performances at which he formed the solitary audience, were employed in the *mise-en-scène* for the first time publicly. The effect was truly charming.—An opera, "Herzog Reginald," by the first baritone of the opera, Herr Otto Brucks, has been accepted by the directors for performance at an early date.

PRAGUE.—An opera, "Ratcliff," by the Hungarian composer, M. Vavrinetz, has just been brought out at the German Theatre of this capital. The book, like that of Mascagni's opera, is an operatic version of Heine's drama of that title.—A new ballet, entitled "A Wedding in Bohemia," is proving a great attraction just now at the National Theatre. The composer is Herr Bendl, who has availed himself with much effect of a number of the characteristic popular dance tunes of the country, while the reproduction of the picturesque and time-honoured costumes of the Bohemian peasantry serves to complete the national character of the piece.

ROME.—A new opera, "A basso Porto," has just been brought out with very considerable success at the Costanzi Theatre. The composer is Signor Ettore Spinelli, whose opera, "Labilia," obtained a prize in one of the Sonzogno competitions.

ST. PETERSBURG.—Madame Marcella Sembrich is meeting with a series of triumphs in her favourite parts at the Italian Opera here. Her expected assumption of the character of *Tamara*, in Rubinstein's "Il Demonio," is looked forward to with keen interest.

STOCKHOLM.—A posthumous Mass for solo, chorus, and orchestra, by the late Swedish composer, J. A. Södermann, has just been successfully performed here under the conductorship of M. Franz Néruda.

STUTTGART.—A one-act opera, "Der Meermann," by Dr. Hans Sommer, of Weimar, has been accepted for performance shortly at the Royal Opera House. The libretto, founded upon a popular Scandinavian legend, is from the pen of Herr Hans von Wolzogen.

THE HAGUE.—A very successful first performance (the second on any stage) was recorded at the Royal Theatre last month of the opera "Hilda," by the late César Franck.

TURIN.—A new opera in four acts, entitled "Tarass Bulba," by the Maestro A. Berutti, was brought out last month at the Teatro Regio with considerable success. The book of the new work is founded upon a novel by Nicolas Gogol, and has Signor Godio for its author.

VIENNA.—The much-coveted distinction of honorary membership has just been conferred by the Gesellschaft der Musikfreunde upon the following eminent musicians and musical authors—viz., Ambrose Thomas, A. Gevaert, Antonin Dvorák, Ed. Grieg, Franz Wüllner, Carl Reinecke, F. Chrysander, and Ed. Hanslick.—Dr. Guido Adler, of Prague, has been appointed to the chair of musical history at the University here, in the room of Dr. Hanslick, retired.—Carl Goldmark has put the final touches to a new opera, "Das Heimchen am Heerde," the libretto being a dramatised version of Dickens's "The Cricket on the Hearth."—The Berlin Philharmonic Orchestra will give three Symphony Concerts here in the first week of this month,

under direction, respectively, of Ed. Grieg, Felix Mottl, and Siegfried Wagner.—A permanent home for the performance of comic opera and operetta is at last to be established in this capital. Herr Pollini, of Hamburg, and Herr Jauner, of Vienna, two shrewd and experienced impresarios, have, it appears, jointly taken the historical Carl-Theater for the purpose, which is to be entirely renovated, and to be opened in the coming autumn by Herr Pollini's highly efficient Hamburg *personnel*, which will divide its time between the two musical centres.

WEIMAR.—Eugen d'Albert's fairy opera "Der Rubin" was performed here, for the first time, on February 24, under the composer's direction, and was very favourably received. During his stay here the pianist-composer gave a Concert for the benefit of the projected Liszt Memorial, at which he played, with sensational success, the last five Beethoven Sonatas.

ZURICH.—A special performance of "Tannhäuser" was given, on February 22, at the Municipal Theatre, in commemoration of the thirtieth anniversary of the historical so-called "last" production of the work here, under the personal direction of the master—viz., on February 23, 1855, and in which a number of local amateurs took an active part.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

ON February 21 the Irish Branch of the Railway Benevolent Institution gave a miscellaneous Concert in aid of its funds. Needless to add, the Ulster Hall was crowded to its utmost capacity. The artists engaged were Madame Medora Henson, Madame Marian McKenzie, Mr. Henry Stockwell, and Mr. Andrew Black as vocalists; while the instrumentalists were represented by Mons. Achille Rivarde (violinist) and Mr. John Lemmoné (the Australian flautist). Mrs. Andrew Black and Mr. Waddington Cooke acted as accompanists. The band of the 1st Battalion King's Own Yorkshire Light Infantry also took part.

On February 22 Dr. Collisson gave the fourth of his Subscription Concerts, in the Ulster Hall, assisted by Mdle. Marie Titini, Miss Grace Damian, Miss Katie O'Flaherty, and Mr. Charles Magrath, with Mons. Duloup as solo violinist. The Concert was well attended. Handel's "Judas Maccabæus," which has not been heard in Belfast for a considerable time, was given in the Grosvenor Hall by the Belfast Choral Union, which has now entered upon its third season. The soloists were Madame Emily Parkinson, Miss McKisack, Mr. T. R. Tarleton, and Mr. John Hemingway; with Mrs. D. F. Kelly at the pianoforte and Mr. Allan F. Parker at the organ, Mr. J. G. Laughlan acting as Conductor.

The performance of A. R. Gaul's "Holy City" in the same hall, on the 1st ult., was a great success, and it is to be repeated early in April. The principal soloists in the cantata were Miss Isa Moore, Miss McKisack, Mr. W. Thomas, and Mr. H. Galloway. The chorus and orchestra (led by Mr. T. J. Lindsay) numbered some seventy performers, under the conductorship of Mr. A. E. J. McCreary. In the second part, which was miscellaneous, the artists already named took part, together with Mr. James Dean, Mr. T. Blair Boyd, and the Misses Stelfox and Moody.

Dr. Collisson brought his popular Concert season to a close on the 8th ult. A distinguished party of artists, including Signor Campanini, Miss Lindo, and Signor Novara as vocalists; with Miss Janotha (solo pianist), Mr. Edward de Jong (solo flautist), and Mons. Max Mossel (solo violinist) took part. There was a very large attendance. In making his announcement regarding next year's engagements, Dr. Collisson intimated that an additional attraction at his Concerts would be the appearance of the Belfast Select Choir, under the direction of Mr. Louis Mantell.

The Belfast Philharmonic Society produced on Friday, the 15th ult., Mendelssohn's "Elijah," with Mr. Andrew Black in the title rôle, Miss Bertha Moore, Miss Marie Hooton, and Mr. Charles Chilly. The members mustered in full force, and the orchestra, which was augmented from Sir Charles Hallé's band, gave on the whole a very fine performance, which was much appreciated. Needless

to say, Mr. Andrew Black realised the composer's ideas to the full, while the other soloists gave creditable account of themselves. Mr. F. Koeller acted as Conductor, and Mr. Louis Werner presided at the organ.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

BOTH enjoyable and successful was the annual Concert of the Bristol Orpheus Glee Society, which took place in Colston Hall on February 21. The list of pieces included the famous glee "Strike the lyre," of Tom Cooke; "Ave Maria" (C. A. Attenhofer), "At the dread hour" (Dr. S. S. Wesley), "The cloud-capt towers" (R. J. Stevens), "The Ivy" and "The Pedlar" (C. Lee Williams), "The Tyrol" (Ambrose Thomas), "Comrades in Arms" (Adolphe Adam), "I know an eye" (F. X. Chwatal), "Ave Maria" (F. Abt), "Ossian's Hymn to the Sun" (Sir John Goss), "How dear to me the hour" (C. Pinsuti), "Thou art my dream" (Metzger), "Thinking of home" (Millard), "What care I" (J. Blumenthal), "The Retreat" (L. de Rille), "Hymn to Night" (Beethoven), and "Hail, smiling morn" (R. Spofforth). Several of these compositions, including those of Dr. Wesley, Ambrose Thomas, and the first-named of Mr. Williams were now brought forward for the first time by the Society. Under the inspiring direction of Mr. George Riseley everything was sung with delightful precision and finish, Mr. Harper Kearton and Mr. W. Thomas, the soloists, contributing their share to the success of the Concert.

At the second Chamber Concert of Miss Lock, on February 25, Schubert's posthumous String Quartet in D minor, Mozart's String Quartet in F (No. 8), and Scharwenka's Sonata in D minor (Op. 2) for pianoforte and violin were brought forward. The Sonata, now introduced to Bristolians for the first time, afforded especial enjoyment. The customary executants took part in the Concert, and Mr. W. Ernest Young was the vocalist.

The efforts of Holy Trinity Choral Society, Clifton, a small body, it is true, deserve recognition. Its interpretation of Van Bree's cantata "St. Cecilia's Day," on February 22, under Mr. Fawn's direction, was such as to win commendation.

The usual weekly musical gatherings at the Clifton Spa have taken place during the month. Madame Albani and party gave a Concert at the Victoria Rooms, on the 11th ult. There have been many other musical performances of a minor character.

An exceedingly pleasing and successful performance of Gaul's sacred cantata "The Holy City" was given on February 22, by the Portishead Choral Society. The work had been evidently studied with care under the direction of Mr. Hamilton Clarke, judging from the standard of excellence that marked its rendering. The choruses were sung with precision, intelligence, and expression; and the soloists—Miss Gath, Miss Aldersley, Misses Warry Smith, Chaffey, Glyde, and Uncles—did their work with commendable results.

MUSIC IN CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

THE series of Wednesday Concerts, undertaken by the University Musical Society, have been so far successful that their continuance for another year is announced. During the term now at an end three Concerts have been given. On January 23 Mr. Leonard Borwick and Mr. Bispham (in the absence of Mr. Plunket Greene) gave a Pianoforte and Vocal Recital. The programme of the second Concert, on February 13, included Bennett's "Naïads" Overture, Mozart's Symphony in E flat, and the "Siegfried" Idyll, with Mrs. Hutchinson as vocalist. At the Chamber Concert, on February 20, Mr. Ffrangcon-Davies sang, and Mrs. Gompertz's party gave Beethoven's Quartet in E flat (Op. 127) and Smetana's now well-known work in E minor.

The performance, by the Cambridge University Musical Society, in Trinity Chapel, last November, deserves some notice (though late) on account of the interesting

character of the programme. A splendid chorus, unearthed by Mr. Sedley Taylor from the ponderous tomes of the German Handel Society, was given for the first time in England. This work, on the opening verses of Psalm cx., "Dixit Dominus," is of such a bright and vigorous character that it cannot fail to win wide acceptance. Bach's chorus "O Ewigkeit" was also performed (probably for the first time in England), and the programme further included a new anthem by Dr. Chas. Wood, a Motet, "Tristis est anima," by Orlando di Lasso, and Mackenzie's Benedictus. Mr. T. T. Noble, of Ely, was the organist, and Dr. Gray conducted. This term the Society has given a Choral and Orchestral Concert, on the 6th ult., at which local talent exclusively was represented. Dr. Joachim paid his annual visit on the 12th ult., and, assisted by Messrs. Inwards, Kreuz, and Ould, gave Quartets by Beethoven and Schumann. The great violinist met with his usual hearty reception. Miss Fillinger was the vocalist. Other events of the term have been Recitals by Messrs. Paderewski and Sauer. The former, curiously enough, gave Beethoven's Sonata (Op. 111), which had been selected also by Mr. Borwick only a week earlier, and the Cambridge public had an opportunity of comparing the different readings of the work by two great artists. The Cambridge University Musical Club and the Oxford Musical Union have made their usual interchange of visits. The Concert of madrigals by Dr. Mann's choir has been postponed until next term.

For next term the University Musical Society announces Dvorák's "Spectre's Bride," and Dr. Mann's choir will take in hand Bridge's "Rock of Ages" and the "Hymn of Praise."

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

ST. MATTHIAS'S Choral Union performed Haydn's "Spring," with a miscellaneous selection, including the vocal march from "Tannhäuser," at the Adelaide Rooms, on February 26. In addition to the accompaniments, the band also played Sullivan's "Graceful" Dance from the "Henry VIII." music. Mr. Ernest Drury conducted, and Miss Amy Craig was principal vocalist.

On the same evening the Central Choral Association gave a Concert in the Gregg Memorial Hall, under the direction of Mr. G. S. Watts.

Herr Werner's eleventh Violin Recital took place on the same afternoon, in the Lecture Hall, Molesworth Street, and included Stanford's "Irish" Fantasias (No. 1, Boat Song; No. 2, Reel), Paganini, Raff, and Gade were also represented on the programme, which was interpreted with Herr Werner's well-known skill.

Professor Ebenezer Prout lectured at Trinity College on the same morning on "Forms of the Sonata," as illustrated in the later Sonatas of Beethoven. The public was admitted, and followed the Professor's illustrations with much interest. During Dr. Prout's visit to Dublin some important changes were made by the Senate of Dublin University in the curriculum for musical degrees, which will have the effect of defining more clearly than hitherto the exact scope of the examinations, and should meet with general approval.

The Society of Past Choristers of St. Patrick's gave a good performance of "The Messiah," in aid of the Coal Fund, on the 5th ult., at the Antient Concert Rooms, under the direction of Mr. Raymond Revelle. The band and chorus numbered 150; the soloists were Misses Florence Hewson and Alex. Elsner, Messrs. Evan Cox and Aylmer Kelly; and Herr Werner led the orchestra.

The Glenageary Choral Society gave its second Concert (in aid of Sir Patrick Dun's Hospital) at Kingstown, on the 7th ult., Handel's "Acis and Galatea," with band and chorus of eighty performers, and a miscellaneous second part, made up the programme. Miss Elsie Connolly, Messrs. Dan Jones, R. G. Matthews, and T. F. Marchant were the principal soloists. Mr. Levenston led the band, and Mr. Frederick Welsh conducted.

Dr. W. H. Collisson's ninety-sixth Popular Concert took place at the Leinster Hall, on the 9th ult. The principal vocalists were Mdlles. Lindo and Beata Francis, Signori Campanini and Novara; and the instrumentalists were

Mr. de Jong (flute), Mdlle. Janotha (pianoforte), M. Max Mossell (violin), Mr. Spencer Lorraine and Dr. Collisson (accompanists). For his Benefit Concert, on the 23rd ult., Dr. Collisson announced an original Tennysonian operetta, entitled "Midsummer Madness," Hamilton Aidé and Virginia Gabriel's operetta "Widows Bewitched," and other attractive pieces.

A Benefit Concert given at the Antient Concert Rooms, on the 9th ult., by Miss Daisy Koe, brought a number of distinguished musicians together. Dr. T. R. G. Jozé and Miss Caroline Percival were the Conductors.

The series of Monday afternoon Chamber Music Recitals at the Royal Dublin Society is drawing to a close. On the 18th ult. the programme was made up of Beethoven's String Quartet in A major (Op. 18), Mendelssohn's Sonata in D for pianoforte and violoncello, and Brahms's Quartet in A (Op. 26) for pianoforte and strings. For the final Recital, on the 25th ult., the announcements were Mendelssohn's String Quartet in D (Op. 44), Beethoven's Violin Sonata in G (Op. 96), and Schumann's Quintet in E flat (Op. 44) for pianoforte and strings. The executants were Messrs. Papini, Delany, Grisard, Bast, and Esposito.

The second Concert of the Sackville Hall Musical Society took place on the 19th ult., under the direction of Dr. T. R. G. Jozé, and included Mendelssohn's 42nd Psalm and a miscellaneous selection. The principals were Misses Anne Irwin, Hilda Wilson, and Marie Jones.

Mr. Gordon Cleather, of the Royal College of Music, has been appointed to a vocal professorship at the Royal Irish Academy of Music.

Among the prospective announcements are the Dublin Musical Society's April Concert, at which Sullivan's "Ivanhoe" and a new "Fest-Messe," composed by the Conductor, Dr. Joseph Smith, will be performed; a performance of Mozart's Twelfth Mass with orchestra, on Palm Sunday, under the direction of Mr. Gleeson; a performance of Haydn's "Creation," on May 15, under the direction of Mr. P. Goodman; and a "Stewart" Concert in June, by the Dublin University Choral Society, under Mr. C. Marchant.

The movement for the revival of Irish music is making progress in the hands of the "Feis" committee. Dr. C. Villiers Stanford has accepted the presidency, and many influential names have been added to the executive.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

THE veteran Norwich Philharmonic Society gave its eighty-eighth Concert, in Noverre's Rooms, on February 21. The band, which now numbers forty performers, well sustained the reputation it has gained during the past few years, which is not a little due to the painstaking care of Dr. Horace Hill, who conducts the Society, and to Mr. F. W. B. Noverre, who, in addition to leading the band, is indefatigable in discharging the duties of honorary secretary. The two symphonic works chosen were Haydn's in F (the "Clock") and the first two movements from Beethoven's No. 8. Like most amateur orchestral bodies, the Philharmonic is not fully represented in several wind parts, but with the exception of a professional oboe, bassoon, and horn from London, the members are all residents in Norwich or the immediate neighbourhood, and the excellence of their work on this occasion was the theme of general remark among the audience. The effects in the graceful but trying *Scherzando* of Beethoven's work were capitally brought out. An Overture from the pen of the Conductor, written last year as a prelude to a short operetta, "The Sleeping Beauty," but now scored for a full orchestra, was played for the first time on this occasion. Its themes are attractive and freely treated, and the Overture deserves to be better known. The programme included Massenet's "Le dernier Sommeil de la Vierge," Eilenberg's March "The Mountain Gnomes," and Mozart's Horn Quintet in E flat, the principal part being in the safe hands of Mr. A. Borsdorf, ably supported in the string parts by Messrs. F. W. B. Noverre, H. Thouless, F. P. Pratt, and R. Price. Songs were contributed by Miss Beatrice Semmence, a local artist rapidly coming to the front, and Mr. W. D. Tomkins.

The voluntary choir who assist at the special services held in the Nave of Norwich Cathedral on Sunday evenings, most laudably formed themselves into a Glee Club about twelve months since, under the conductorship of Mr. H. J. Brookes, and as a result of their practice gave a Concert on February 19, in Noverre's Rooms. With the assistance of several local amateurs a very enjoyable programme was submitted.

A special Lenten Musical Service was held in Norwich Cathedral, on the 7th ult., consisting of the first and second parts of Gounod's "Redemption," the executants being the Cathedral Choir, assisted by the choir of St. Mary Coslany Church, with Dr. Bates, the Cathedral Organist, at the organ. Possibly the choice of such a work without any band was hardly wise, but with that exception a careful rendering of the music was listened to with rapt attention by the very large congregation assembled. Between the parts of the Oratorio the Dean (Dr. Lefroy) gave a brief but eloquent address based upon the subject of the work.

Mr. H. Stonex, for many years organist of St. Nicholas Church, Great Yarmouth, as well as conductor of the local Musical Society, having been compelled, through failing health, to resign both those positions, his fellow townsmen determined to raise a testimonial fund as an expression of their respect, and to help forward this object a Concert was organised, which duly came off on the 7th ult., at the Royal Aquarium. Miss Anna Williams, Miss Lucie Johnstone, Mr. Harper Kearnson, Mr. R. Hilton, Dr. Bunnett (an old friend and fellow pupil), Mr. W. E. Tuddenham, Mr. A. Windle, and Master Percy Green were the principal performers; their services being generally gratuitous. The Great Yarmouth Musical Society also lent its aid in several vocal and instrumental pieces, conducted by Dr. Horace Hill. Both musically and pecuniarily the Concert was a marked success.

We are glad to record the first Concert of the Attleborough Choral Society, because it marks the increased interest taken in music by small communities, which all lovers of the art desire to see spread. The Society has only been established a few months, but under the conductorship of Dr. Horace Hill it has attained considerable proficiency, and without attempting anything beyond its powers, the choir, numbering about fifty voices, made a satisfactory first appearance on February 26. Songs were contributed by Miss May Seiber, Miss R. Wordingham, Mr. Sawford Dye, and Mr. W. N. Ladell; and violin solos by Master Percy Green, of Yarmouth.

An Orchestral Society has recently been formed in Beccles, with the happy idea of ultimately working in conjunction with the local choral society. The members gave their first Concert, on February 26, under the *bâton* of Mr. W. Harvey. Sufficiently wise not to try anything beyond their strength, a highly satisfactory result was obtained. Vocal excerpts by Mrs. Percy Warwick, Miss Marion Tilney, and Mr. and Mrs. J. A. P. Wyatt were included in the programme, as were also two violoncello solos capably played by Mr. R. Price.

The new organ recently built by Messrs. Wordsworth & Co., of Leeds, in St. Margaret's Church, King's Lynn, was opened on February 25. In the afternoon a Recital was given by Sir Walter Parratt, interspersed with vocal solos by Mr. A. H. Cross and Mr. Herbert Hilton, while in the evening a fully choral service was rendered by the united choirs of St. Margaret, St. Nicholas, and All Saints. An appropriate sermon on the power of music was preached by the Lord Bishop of Thetford, followed by a Recital by Mr. A. W. Wilson.

The Ipswich Nonconformist Choir Union made its first appearance, in any large work, in the Public Hall of that town on February 27, the work chosen being "The Messiah." The band and chorus, numbering about 200, consist of ladies and gentlemen connected with the various Nonconformist places of worship in the borough, Mr. J. Hayward being the Conductor. With the assistance of Miss Etta Wright (soprano), Miss Louise Auther (contralto), Mr. Allan C. Orriss (tenor), and Mr. Musgrove Tufnail (bass), a very creditable performance was listened to by a large and appreciative audience. It should be said that the tenor soloist is a member of one of the local Nonconformist choirs. The profits were devoted to the East Suffolk Hospital.

Stainer's "Crucifixion" was performed at Christ Church, Eaton, on the 15th ult., and was to be repeated on the 29th. The solos were sung by members of the choir. Mr. D. Underhill, Organist and Choirmaster, presided at the organ, and Mr. C. H. Duffield, Assistant-Organist of Norwich Cathedral, conducted. The "Crucifixion" was also announced for performance on the 22nd ult. and Good Friday, at St. Peter Permountergate, under Mr. Duffield's direction.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

MR. HENSCHEL'S last appearance among us as the Conductor of the Scottish Orchestra was the occasion of a large and extremely enthusiastic audience at Messrs. Paterson's tenth and last Concert of the series on the 6th ult. The demonstration which greeted him was a slight acknowledgment of our indebtedness to him for splendid programmes and ever improving performances, and the storm of applause at the close of the Concert sought to convey to him our regret at losing such a vivifying artistic influence as he has proved. Mr. Paterson's annual statement to his subscribers intimated the gratifying success of the spirited scheme which is now in its tenth year of prosperity, and it also disclosed the fact that Mr. Henschel's successor would be Mr. Kes. The programme included Brahms's "Tragic" Overture (magnificently played), Beethoven's Violin Concerto (Lady Hallé), Mozart's ever-fresh E flat Symphony, Saint-Saëns's tuneful Serenade, for cor anglais, viola, and orchestra; a Romanza by Bruch, and Weber's "Jubilee" Overture. The illustrated programme books, edited by Mr. Dibdin, have shown a distinct advance in the splendour of their get-up, and pictures, tail pieces, and musical quotations have been lavishly introduced in the praiseworthy desire to increase the interest of the audience in the composers and compositions.

In the Music Hall, on February 25, the choir of St. George's Church, under Mr. Hartley's skilful *bâton*, repeated the Palestrina Mass, "Papa Marcelli," which gave such pleasure last year. The choir sang with great taste and very evident appreciation of the wonderful music. The ravages of influenza and prevalent catarrh were rather evident, but the intonation was remarkably exact, and the general impression left was one of elevated æsthetic pleasure and of sincere gratitude to the earnestness of a society which had taken such pains with such a work. Gounod's "Messe Solennelle" constituted the second part of the programme.

The intention to refer to Professor Niecks's interesting scheme of Historical Concerts as a whole must be broken in order to mention one of the most thoroughly enjoyable choral performances ever heard in Edinburgh. A choir of about sixty voices had been gathered together to study under the Professor's careful direction, and at the performance on February 27, the serious intention, the minute care in detail, the familiarity with the music, and the earnestness felt all the more strongly in the academic atmosphere, made an audience, which might have been larger, feel that they had taken advantage of a rare opportunity. The deepest impression was made by Durante's noble Magnificat—perhaps because its beauty and its interest came as a surprise to the great majority of those present. Palestrina was represented by a Motet and a selection from the Mass "Iste Confessor"; and Bach's "I wrestle and pray," and the "Glory to God," from the "Christmas" Oratorio, served to show one of the thousand beauties of the great master. Organ works by Buxtehude and others were played by Mr. A. Scott Jupp.

The programmes of the Edinburgh Bach Society, now in its seventh session, have been of unusual interest. At the fifth meeting, on the 18th ult., in the Freemasons' Hall, the choir of St. George's Church, under Mr. Hartley, sang a selection from the B minor Mass; Mr. Sons, the leader of the Scottish Orchestra, played the Chaconne and the E major Sonata (No. 6); and pianoforte and vocal solos were contributed by Miss Dundas (C minor Prelude and Fugue and C minor Fantasia) and Miss Mary Black ("Rejoice, ye souls, elect and holy"). There was a very good audience.

The shades of night around us steal.

April 1, 1895.

A FOUR-PART SONG.

Words by W. D. SCULL, B.A.

Composed by J. VARLEY ROBERTS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Andantino.
mp

SOPRANO.
The shades of night a-round us steal, The day now slumbers in the west, The

ALTO.
The shades of night a-round us steal, The day now slum - bers, The

TENOR.
The shades of night a-round us steal, The day now slum - bers, The

BASS.
The shades of night a-round us steal, The day . . now slum - bers, The

Andantino.
mp

ACCOMP.

wea - ry round of la - bour goes In - to the ha - ven of its rest. May blest re - pose our

wea - ry round of la - bour goes In - to the ha - ven of its rest. May blest re - pose our

wea - ry round of la - bour goes In - to the ha - ven of its rest. May blest re - pose our

wea - ry round of la - bour goes In - to the ha - ven of its rest. May blest re - pose our

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spi - rits seal, And heaven's own peace be o - ver all, May guard - ian an - gels though un - seen, Be

spi - rits seal, And heaven's own peace be o - ver all, May guard - ian an - gels though un - seen, Be

spi - rits seal, And heaven's own peace be o - ver all, May guard - ian an - gels though un - seen, Be

spi - rits seal, And heaven's own peace be o - ver all, May guard - ian an - gels though un - seen, Be

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are repeated on each vocal staff.

with us when life's sha - dows fall. The sun's last ray has pass'd and died, The

with us when life's sha - dows fall. The sun's last ray has pass'd and died, The

with us when life's sha - dows fall. The sun's last ray has pass'd and died, The

with us when life's sha - dows fall. The sun's last ray has pass'd and died, The

The second system of the musical score continues the vocal and piano parts. It includes dynamic markings such as *mp* (mezzo-piano) and *mp* (piano). The lyrics are repeated on each vocal staff.

hours of day have ta - ken flight, The cur - few - bell calls e - ven - tide, And calm and si - lent

hours have ta - ken flight, The cur - few - bell calls e - ven - tide, And calm and si - lent

hours have ta - ken flight, The cur - few - bell calls e - ven - tide, And calm and si - lent

hours . . have ta - ken flight, The cur - few - bell calls e - ven - tide, And calm and si - lent

This musical system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: 'hours of day have ta - ken flight, The cur - few - bell calls e - ven - tide, And calm and si - lent'. The melody is in G major, with a key signature of one sharp (F#). The tempo is marked 'And calm'.

comes the night. Oh sweet the night and hap - py they, Who are with Na - ture's

comes the night. Oh sweet the night and hap - py they, Who are with Na - ture's

comes the night. Oh sweet the night and hap - py they, Who are with Na - ture's

comes the night. Oh sweet the night and hap - py they, Who are with Na - ture's

This musical system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: 'comes the night. Oh sweet the night and hap - py they, Who are with Na - ture's'. The melody is in G major, with a key signature of one sharp (F#). The tempo is marked 'And calm'.

slum - ber blest, And see in this calm close of day, Sweet em - blem of e -

slum - ber blest, And see in this calm close of day, Sweet em - blem of e -

slum - ber blest, And see in this calm close of day, Sweet em - blem of e -

slum - ber blest, And see in this calm close of day, Sweet em - blem of e -

- ter - nal rest, And see in this calm close of day, Sweet em - blem of e - ter - nal rest. *rall. e dim.*

- ter - nal rest, And see in this calm close of day, Sweet em - blem of e - ter - nal rest. *rall. e dim.*

- ter - nal rest, And see in this calm close of day, Sweet em - blem of e - ter - nal rest. *rall. e dim.*

- ter - nal rest, And see in this calm close of day, Sweet em - blem of e - ter - nal rest. *rall. e dim.*

This Part-Song may also be had arranged for Male Voices (A.T.T.B.), No. 264, THE ORPHEUS, price 2d.

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Additional interest was lent to the annual Service of the Young Men's Guild, in St. Cuthbert's Church, on the 17th ult., by the performance of a new Jubilate for men's voices, by Mr. R. F. McEwen, one of the most earnest and enthusiastic of those in Edinburgh whose lives are devoted to other subjects, but who love music for music's sake.

On the 20th ult. the interest in the annual Philosophical Institution Concert was accentuated by the absence, for the first time, of the veteran artist and established favourite, Signor Piatti. His place was taken by Mr. Ould. Dr. Joachim played Tartini's "Trillo del Diavolo"; Miss Fanny Davies contributed solos by D'Albert and Chopin, and joined Dr. Joachim and Mr. Ould in trios by Kahn and Mendelssohn (Op. 49). Dr. Joachim has not been in such brilliant form for some years. His rendering of the "Trillo" was rewarded with a triple recall, to which he responded with a movement of a Bach Sonata. Mrs. Helen Trust was the vocalist.

Miss Bertha Martini, assisted by Mr. Tramm and Mr. Willy Benda, gave a Recital in the Freemasons' Hall on the 11th ult. The audience was small but enthusiastic. Beethoven's Sonata for pianoforte and violoncello was the most successful effort in the interesting programme.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

MR. WILLIAM KES, the new Conductor of the Scottish Orchestra, comes to Glasgow with excellent credentials. The appointment is, indeed, regarded with general satisfaction, and the Dutch musician may take it that a hearty welcome awaits him on the shores of the Clyde, as also in the various Scotch cities where the band will be heard during next season. As Conductor of the Philharmonic Society of Amsterdam, Mr. Kes, who is, we believe, in his thirty-ninth year, has won a foremost position, and he is also an accomplished violinist and pianist. Our season here will last, it is understood, for sixteen weeks, and, as before, no expense will be spared in maintaining the efficiency of the orchestra over which Mr. Henschel so worthily presided during the last two winters. Just before his departure from Glasgow, Mr. Henschel received a letter of thanks for his artistic co-operation in the work of the orchestra, and regretting his inability to accept a re-engagement. The letter was signed by the Lord Provost of Glasgow, Chairman of the Choral and Orchestral Union; Mr. James Summers, President of the Glasgow Choral Union; and Mr. James A. Allan, Chairman, Scottish Orchestra Co., Ltd.

The brief record which space can afford of last month's work at both the Classical and Popular Concerts begins with the 2nd ult., when the programme included three of the pieces heard before the Queen at Windsor Castle on the previous evening. As might have been expected, Mr. Henschel and his men had a cordial reception, in recognition of the honours paid them by royalty. Miss Evangeline Florence sang to admiration, and Miss Inga Schumann made a promising appearance as a violinist. On the 5th ult. Lady Hallé once more enjoyed the high favour of what was the largest audience of the season. St. Andrew's Hall was nearly filled, and as novelty in the programme was conspicuous by its absence, there can be little doubt that the charm of the soloist's appearance in Beethoven's Violin Concerto was the attraction of the evening. The Symphony was Brahms's No. 3, which had, of course, been heard here before. On the 9th ult. the orchestra made its last appearance for the season, the programme was laid out on popular lines, and at the close of the performances Mr. Henschel was again and again called in response to the enthusiasm of a very large audience. At the Chamber Concert in connection with the choral and orchestral series, on the 21st ult., Dr. Joachim, Mr. C. Ould, and Miss Fanny Davies appeared in an excellent programme, and Mrs. Helen Trust sang.

Mr. Siloti's Pianoforte Recital, on the 6th ult., was poorly attended, and we are afraid that the accomplished young Russian was not altogether at his best. Mr. Emil Sauer had devised an attractive programme for the evening of the 20th ult., and later on Mr. Slivinski was announced to again appear before his Glasgow friends. Mr. Sauer's

date collided, unfortunately, with the Messrs. Harrison's Concert, at which Madame Albani and other distinguished artists appeared. Numerous miscellaneous concerts took place in Glasgow and neighbourhood during last month, and, amongst others, a very creditable performance of Sullivan's "The Prodigal Son," under the auspices of the Pollokshields Philharmonic Society. On the same evening (14th ult.) Kinning Park Free Church Musical Association essayed "The Messiah," and did ample justice to Handel's work in the absence of the needful orchestral accompaniment. The Orpheus Club, a spirited local organisation, arranged for a series of four performances of Gilbert and Sullivan's "Princess Ida," each of which spoke much for the artistic abilities of the members; and on the 22nd ult. the fifth annual Concert in connection with the Glasgow Athenæum School of Music took place. Mr. Allan Macbeth's programme was, as usual, in excellent taste. Few, at any rate, would cavil at selections from Pergolesi's "Stabat Mater," Grieg's Orchestral Suite (Op. 46), the "Leonore" Overture (No. 3), and many other equally good things.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

Two Concerts given during March by the Philharmonic Society have brought its fifty-sixth session to a close. The final performance, consisting of Edgar Tinel's Oratorio "St. Francis," occurred on the 26th ult., and too late for extensive notice at present; but the penultimate evening, on the 5th ult., is deserving of special recognition for one reason—that it introduced to a Liverpool audience the composer himself as well as the Symphony in A minor by Edward German. Both received a most cordial welcome, the work itself proving ample justification of the good things that have been said and the greater things that have been expected of the writer who first claimed acceptance at the hands of the general public through the medium of his now familiar "Henry VIII." music. Another notable feature of the Concert in question was the re-entrance of Dr. Joachim in company with Beethoven's Violin Concerto, the beauties of which work the veteran violinist last made us so intimately familiar with more years ago than the younger generation of music-lovers can count in their own experience.

As before stated, Liverpool is decidedly orchestral in its predilections, and on the 2nd ult., the fourth Smoking Concert of Mr. Rodewald's Orchestral Society took place. The founder of this now firmly established organisation had gracefully enlisted the services of Mr. E. Goossens to conduct the first part of the programme, the leading feature of which was Beethoven's Eighth Symphony in F, and the late musical director of the Royal Carl Rosa Company left a distinct mark on the work of the fine band which has been recruited by his gifted amateur host. In regard to the latter it may truthfully be said that but few men of the present age in the kingdom have done more to fuse the often widely separated ranks of instrumentalists—who either live solely by their art or who study it for the pure love thereof—than the gentleman who has placed himself in the van of the army of musicians, subsidised or otherwise, in this city. In the same direction, Mr. Rodewald has now lent his presence and aid as a committeeman and simple member of the orchestra to that venerable institution, the Societa Armonica, of which Mr. W. Cafferata still retains the conductorship, and which seems to have become rejuvenated and to have entered upon a new lease of life.

The only important local choral events of the month have been Gounod's "Redemption," given on the 12th ult. by the Musical Society, with most gratifying results, under Mr. D. O. Parry; and Mendelssohn's "Elijah," at the last of the Sunday Concerts, at St. George's Hall, under Mr. Argent. The same Oratorio, under the same conductorship, was given at Liscard on the 18th ult., when Mr. Gibson, a resident amateur, scored a success in the titular music. The Post Office Choral Society gave its second Concert of the season at the Picton Hall, and devoted the programme to miscellaneous matter, in regard to which the singing of part-songs, under Mr. J. C. Clarke, calls for special commendation. On the 4th ult. Rossini's "Messe

Solennelle" was given at Rock Ferry by the Musical Society, whose record, under Mr. Pemberton, still proves a gratifying factor in our suburban musical life; and at Runcorn, Spohr's "Last Judgment" was announced for the final effort of the subscription series of the Musical Society, under Mr. F. H. Crossley.

The opera season closed on the 2nd ult., and with it has unfortunately ended that long succession of pleasant evenings at the Court Theatre, to which those who preferred something better than pantomime have looked forward at the opening of each new year ever since the late Carl Rosa first made Liverpool his headquarters. Gossip had been rife for some time past that such was to be the case, but it was hardly credited, till definitely announced from the stage by Mr. H. Bruce, that in January, 1896, clown and pantaloon would take the place of Humperdinck and Mozart—and all the host of composers coming between the periods of each—whose music we have been for so long accustomed to expect with each new year. A season of opera was promised later on next year, but the echo of the kindly cries of "No, No," which greeted the statement previously made by the managing director may possibly yet give him cause to reconsider his decision; and if this be the case, the re-appearance of the national operatic organisation in the city which has been not unfaithful to its late chief will be again welcomed; but more heartily, perhaps, than ever before.

At the Pro-Cathedral, on the 21st ult., Spohr's "Calvary" was given as the Lenten Oratorio. Mr. F. H. Burstall presided at the organ, and Mr. C. Collins conducted. The resident choir was, as usual, considerably augmented for the occasion. On the 18th ult. the local Welsh Wesleyans held a Festival of Sacred Song, under Mr. R. W. Jones; a feature of the performance, upon which all concerned may be congratulated, being the employment of orchestral assistance.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

WE are so quickly hastening to the close of our winter enjoyments that very soon our Concert-rooms will be wholly devoted to non-musical meetings. To the conclusion, on the 7th ult., of Sir Charles Hallé's series of Subscription Concerts, the annual visit of Herr Joachim, the co-operation of Lady Hallé, together with the local interest naturally felt in the welfare and progress of Miss Sarah Berry served to attract an audience probably never surpassed in the Free Trade Hall; and the unstinted applause testified the satisfaction of the crowded audience at the undiminished excellence of the provision so carefully made during thirty-seven seasons for the delectation of all lovers of orchestral music. That no vital change may, for many years, interfere with the continuity of our Thursday evening gatherings was evidently the sincere and earnest hope of the thousands present.

Although the Concerto in D (Op. 77) of Brahms, which was selected by the now venerable violinist—who is always received here with a loyalty due to his high talent and to his unswerving adherence to what is worthy in Art—may not be calculated to sustain, without some flagging, the interest of an audience largely composed of those to whom scholastic development and novelties of construction make but faint appeal, still throughout the work there are sprinkled many charming passages, delightful changes, and carefully contrived effects. But the exquisite unity of purpose which moved Lady Hallé and Herr Joachim to an absolutely perfect performance of Spohr's unaccompanied Duet in D, ministered to the intense delight of every listener. Miss Berry's even, melodious voice is ever soothing and pleasant, and Arthur Somervell's little "Shepherd's Cradle Song" (so beautifully scored) is specially adapted to a style of singing which is chaste rather than demonstrative. The repetition in the previous week of Saint-Saëns's "Samson and Delilah" calls for no special remark, except that Mr. Bantock Pierpoint took the part which Mr. Santley had previously essayed. The rendering of the work was even better than at its first presentation. Everybody felt more confident. The choral portions, so well prepared by Mr. R. H. Wilson, were given

with yet higher spirit, vigorously as they had been interpreted a month previous, and the orchestral interweavings of the themes were more delicately unfolded. But the estimate originally formed of the whole composition remains unchanged. The beauty of the opera lies almost entirely in the second act, and even that portion might, with advantage, be curtailed. It was impossible in due order of time to make adequate report of the last Concert of the previous month; but to pass over, without fitting acknowledgment, the services which Mr. Willy Hess has rendered here as a soloist, as a teacher, and especially as a leader would be equally impossible. During his stay among us the increased vigour and confidence of attack of the first violins have been very remarkable; and the gratitude and goodwill of the audience were, after the cheers for the Conductor had been given, duly shown by a loud recall and enthusiastic applause.

There was more life than usual about the Orchestral Concert of the Gentlemen's Society, and many interesting associations were stirred; but even in the "Italian" Symphony, and still more in a Suite by Saint-Saëns and in the "Slav Air" (varied) of Delibes, the unsuitability of the room for a band was evident. Under Dr. Watson's direction an afternoon rendering of Dr. J. F. Bridge's "Cradle of Christ" and a selection from Purcell's works were given on the 6th ult., and an attractive programme of chamber music, including Beethoven's Septet, is announced.

At his second Recital, in the Free Trade Hall, Mr. Emil Sauer more than confirmed the favourable opinions gained at his first appearance here; and he need not doubt but that a warm welcome would always greet him in this city.

That the Royal Carl Rosa Opera Company is stronger in vocal or in dramatic talent than at any previous time could scarcely be averred; but that wise attention to all-round completeness which has always characterised the management has in no respect relaxed, and an increased activity in providing fresh attraction is meeting with due reward. By the revival of that strangely neglected lyric drama, "Der Freischütz," the production of "Hansel und Gretel," of MacCunn's "Jeanie Deans," and of several smaller works, many are drawn to the Theatre Royal who would certainly not be lured thither by the repetition of the stock pieces of the old *répertoire*.

For his annual benefit Concert, Mr. G. W. Lane brought down Miss Ella Russell, Miss Sarah Berry, and other popular artists, who, together with the large choir of the Manchester Philharmonic Society, ministered to the delight of a crowded gathering.

The monthly open practice-meeting of the students of the Royal Manchester College of Music, on the 14th ult., was honoured by the presence and encouraging words of Dr. Joachim.

MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE performance of "Elijah," by the North Staffordshire Philharmonic Society, on February 28, may be recorded as the best effort of the season. Band, chorus, and soloists vied with each other in giving artistic renderings of the various numbers; Dr. C. Swinerton Heap conducted with judgment; Miss Maggie Davies, Miss Marie Hooten, Mr. Hamlyn Crimp, and Mr. Dan Price were the soloists; and the band was led by Mr. F. Ward. Several members of the chorus (notably Miss Powell, of Hanley) assisted in the trios and quartets, and Mr. Sherratt presided at the organ.

The Meakin Concert, on Tuesday, the 5th ult., brought together the largest audience of the season. This being the last of the present series, the Mayor of Hanley (Alderman R. Hammersley) thanked the audience for their support and assured them that the committee would endeavour to maintain the same high standard in the future. The programme was supplied by the Royal Hungarian Band (conductor, Fehér Lajos), and Miss Kate Drew, Miss Florence Hoskins, and Mr. Thorndyke.

On the 7th ult., at the Assembly Room of the Newcastle Municipal Buildings, a Concert, promoted by the local authorities, was well attended. Mrs. A. M. Lee, Miss Scott, Mr. R. Cheesman, and an orchestral party (Dr. R. M.

Winn, Messrs. T. M. Abbott, J. Camanzind, T. R. Abbott, and J. Abbott) contributed to the programme. Mr. J. Alcock acted as accompanist.

The Florence Choir held its annual Concert in the Longton Town Hall on the 7th ult. A crowded audience greeted the youthful singers, and the performance of the dramatic cantata "William Tell" was an unqualified success. At the Hanley Higher Grade School Concert several operatic selections (by Mr. D'Oyly Carte's permission) were included and attracted considerable attention. The Head-master (Mr. F. B. Gill) announced that, as the result of the Concert, a substantial sum would be available for the Scholarship Fund.

At the monthly meeting of the Hanwell Town Council the Concert committee announced that the Meakin Fund had a balance of £220 in hand, being £20 over the sum originally invested. The Duchess of Sutherland contributed to the programme of a very successful Concert, held on the 19th ult., at her county seat, Trentham. Miss Woolley, Mr. B. B. Barlow, Mrs. Mellor, and Miss Godfrey also assisted.

The Sir Smith Child Society performed "Jephtha," on the 21st ult., at Tunstall. The choir of 140 voices gave evidence of careful training.

The Annual Wesleyan Choirs Festival was held at the Victoria Hall, on the 25th ult. A selected choir of 400 voices rendered part-songs under the direction of Mr. Butler, of Hanley.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

THE performance of Sir Arthur Sullivan's "Golden Legend," by the Gateshead Choral Society, alluded to last month, duly came off in the Town Hall, Newcastle-on-Tyne, on February 26. For the occasion a very capable orchestra of sixty performers was engaged, the best available local talent being supplemented by a contingent selected from Sir Charles Hallé's orchestra. The chorus, numbering about 250 excellent voices, proved to be in every respect equal to the demands which the work makes upon them, and the soloists—Miss Emily Davies, Madame Marie Bellas, Mr. Iver McKay, and Mr. John Sandbrook—fully realised all that was expected of them. It follows, therefore, that the work was heard under advantageous circumstances, and the impression it produced was most favourable in every respect. Mr. James M. Preston conducted, and to him is due the chief credit of bringing to a first hearing in Newcastle the most important and successful cantata of recent date. It is very remarkable that "The Golden Legend" has had to wait nine years for an introduction to the people of Newcastle. In this fact is to be found probably the strongest proof that could be adduced of the unsatisfactory condition of matters musical which has prevailed in this important centre of commercial life for many years past. There has been a decided improvement this season, and it is to be hoped that the change for the better may prove to be permanent. The performance of "The Golden Legend" here alluded to was preceded by a Wagner selection, which was greatly appreciated by a very large audience.

The Seaham Harbour Musical Society, which was formed last season, with Mr. Oscar Cohen, of Sunderland, as Conductor, is making progress in the right direction. On February 27 the members of the Society gave their annual Concert in the Londonderry Drill Hall, Seaham Harbour, producing on the occasion Professor Prout's cantata "Alfred," with Madame Shepherd (of Glasgow), Mr. H. Parratt (of Ripon Cathedral), and Mr. Morgan Wilkinson as soloists, and an orchestra led by Mr. W. W. Lax (of Sunderland). The chorus and orchestra together numbered about 130, and the performance gave great satisfaction, Mr. Oscar Cohen being warmly congratulated upon the success of the Concert.

On the 5th ult. Mr. J. H. Beers gave his third Concert of Chamber Music of the present season, in the Grand Assembly Rooms, Newcastle-on-Tyne. The programme included Goetz's Quartet for pianoforte and strings in E (Op. 6) and Schubert's Quintet for pianoforte and strings in A (Op. 114). The performers were Mr. J. H. Beers (violin),

Mr. J. S. Tucker (viola), Mr. S. H. Beers (violoncello), Mr. W. G. Lawson (contrabass), and Mr. S. Wiggins (pianoforte). Madame Marie Bellas was the vocalist, and sang with much acceptance.

For its first Concert of the present season the Sunderland Philharmonic Society gave, on the 6th ult., the first two parts of Haydn's "Creation," Dr. Hubert Parry's "Blest Pair of Sirens," and other pieces. The soloists were Miss Maggie Davies, Mr. John Child, and Mr. Andrew Black, all of whom were eminently successful. The band and chorus numbered 200 performers, with Mr. W. W. Lax as leader and Mr. Kilburn as Conductor. Amongst the other pieces upon the programme may be mentioned a Choral Fantasia on National Airs by Mr. G. F. Vincent, a local musician. The Concert was entirely successful and reflected credit upon all concerned. It is worthy of remark that this Concert closed the thirty-fifth season of the Sunderland Philharmonic Society. During the period of its existence the Society has been instrumental in introducing to the people of Sunderland a very large number of important works for voices and orchestra, and in other ways has conferred inestimable benefits upon the town. Never in its lengthy career, however, has it been more successful, or accomplished better artistic results, than under the direction of its present Conductor, Mr. Kilburn.

During the past month the Jarrow Philharmonic Society, of which Mr. J. M. Preston is the Conductor, gave a very creditable performance of Handel's "Judas Maccabæus." The soloists were Madame Adelaide Mullen, Miss Cecilia Armytage, Mr. Henry Beaumont, and Mr. C. H. Ditchburn.

On the 19th ult. the Newcastle Chamber Music Society gave its final Concert of the season, the artists being Dr. Joachim, Mr. C. Ould (who replaced Signor Piatti), Miss Fanny Davies, Miss Louise Phillips (vocalist), and Mr. J. M. Preston (accompanist). The programme included Brahms's Trio in C minor (Op. 101) for pianoforte and strings, Schumann's Carnival (Op. 9), admirably played by Miss Fanny Davies; Max Bruch's Concerto for violin in G minor (No. 1), played by Dr. Joachim; and Mendelssohn's Trio in D minor (Op. 49). Some disappointment was felt at the non-appearance of Signor Piatti owing to illness, but the Concert was in every respect enjoyable and successful.

On the 20th ult. the South Shields Choral Society gave a performance of Dvorák's "Spectre's Bride." The soloists were Madame Emily Squire, Mr. Edward Branscombe, and Mr. John Sandbrook. The chorus and orchestra numbered 200 performers, with Mr. J. H. Beers as leader, Miss A. Smith at the pianoforte, and Mr. M. Fairs as Conductor. The programme also included other pieces, chief among which may be mentioned the March Hongroise from Berlioz's "Faust." This Society has done much for music in South Shields during the past eleven years, and has still much useful work before it.

MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

MESSRS. ELLENBERGER and Thorpe's Chamber Concerts always excite genuine interest in local musical circles, because of the absence of hackneyed pieces from the programme and the high artistic results attained in performance. The Concert on February 26 was no exception. The instrumentalists were Messrs. Ellenberger (violin), G. A. Mohr (viola), and E. Thorpe (violoncello), with Miss Ellenberger at the pianoforte. For the first time a vocalist was engaged, and Mrs. Varvill made the innovation a welcome one by her artistic singing of Caldara's "Come raggio di sol," Salvador Rosa's "Star Vicino," Goring Thomas's "Wind in the trees," and Chaminade's "Ritornello." Mr. Ellenberger's fine performance of Max Bruch's Concerto in G minor brought him a hearty recall.

Mr. William Allen's Classical Concert, on the 6th ult., was doubly interesting; firstly, because the programme included Mendelssohn's String Quartet in E flat (Op. 12), Beethoven's Sonata in A (Op. 69) for violoncello and pianoforte, Tartini's "Trillo del Diavolo," and finally Schumann's Pianoforte Quintet; and because Dr. Joachim was to head the party of artists engaged. An

attack of influenza unfortunately prevented Mr. Whitehouse from appearing; but an able substitute was found in Herr Carl Fuchs. Miss Cantelo again delighted her audience by her thoroughly artistic pianoforte playing. Dr. Joachim's incomparable playing of Tartini's Sonata brought him a determined recall, in response to which he played two movements from a Violin Sonata by J. S. Bach. Herr Carl Fuchs' playing of the Beethoven Sonata was expressive and thoroughly sympathetic with the great master in one of his most alluring moods.

The subscribers to the drawing-room Concerts had a disappointment in the postponement of their last Concert (announced for the 12th ult.), owing to the illness of Herr Wilhelmj. We trust that it is only a pleasure deferred, and that the great violinist will soon be restored to health.

The Sacred Harmonic Society closed its season, on the 21st ult., with a fine performance of "Samson," under the direction of Mr. John Adcock. No pains or expense were spared to make the revival of this interesting work one that might do something to keep alive the somewhat flagging zeal for Handel's undeservedly lesser known works. Dr. Prout's additional accompaniments were used. The principal vocalists were Miss Emily Squire, Miss Sarah Berry, Mr. Henry Piercy, and Mr. Andrew Black. Mr. Andrew Black took the place of Mr. Norman Salmond at short notice—in consequence of the latter's illness. The soloists were all loudly applauded for their efforts, but the parts of *Samson* and *Harapha* contain the most telling passages, and naturally brought to Mr. Piercy and Mr. Black the greatest honours. The chorus and band were in good form, and the public interest in the performance was a gratifying result of the revival of this fine work.

The St. Cecilia Society's Concerts always attract, because of personal interest in the only chorus limited to ladies' voices and the exceptionally *recherché* programmes. Gernsheim's lovely "Salve Regina" was especially admired at the last Concert, on the 18th ult. Mr. Ellenberger's orchestra appeared and contributed to the excellence of the Concert. Mrs. Woodcock, Mrs. Dunstan, Miss Chalcraft, and Mrs. Gow gave solos very acceptably. The Concert was under the direction of Mrs. Gow, to whom credit and thanks are unmistakably due for her successful organisation and selection.

The Mansfield Harmonic Society gave its final Concert of this season on the 19th ult., when Smart's "Bride of Dunkerron" was performed. This beautiful work thoroughly pleased the large audience which assembled, and the singing of the choruses by the Society, under the direction of Mr. Marshall-Ward, left little to be desired. The solo parts were sustained by Mr. F. S. Gilbert, Miss Gosnell, and Mr. Vallance, who surmounted the difficulties of the music with success. A short miscellaneous selection concluded the programme.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

CONCERT-GIVING in Oxford has been pursued of late years with an ardour quite disproportionate to the size and wealth of the city, and the Lent term of the present year marks a culminating point in this enthusiasm. It is hardly too much to say that nearly every singer of note, commencing with Madame Albani, and every instrumentalist of note, from Dr. Joachim and Mr. Paderewski downwards, has been announced to take part in performances here during the eight weeks of term. Strange to say, the influenza only interfered in the case of Madame Albani, so that the music of the term has left nothing to be desired either for quantity or quality. But it has become more apparent than ever that the supply is far in excess of the demand, and that the inhabitants have neither the time nor the money to furnish audiences for so great a number of entertainments.

The musical events which have been specially connected with the place have been the Choral and Philharmonic Society's performance of "The Messiah," the professorial lectures, and the music written for the "Merchant of Venice" by Mr. Bussell, of Brasenose College. Handel's Oratorio proved true to its traditions by attracting the

largest audience of the term, who were rewarded by a decidedly good performance. "The Messiah" was also the subject of Sir John Stainer's Lecture, and a most interesting Lecture it was. Probably few of the audience were previously aware how much of the familiar Oratorio was drawn from music that Handel had originally written for very different words. Mr. Birkbeck's Lecture on "The Music of the Russian Church" suffered much from the prevailing epidemic, which reduced the chorus for his illustrations to the most slender proportions. Probably much of the service music thus sung would be impressive if rendered by a large body of voices, but the effect with such meagre resources as were available was only that of a rather monotonous and melancholy wailing. The other Lectures for the term consisted of discussions on Form and on Madrigals, by Mr. Hadow and Dr. Roberts respectively.

The music written for the performance of Shakespeare's "Merchant of Venice," by the University Dramatic Society, was composed by Mr. Bussell, an amateur well known here for the variety of his accomplishments. It proved to be clever, but not very interesting. Probably the composer has had little experience in stage music; at any rate, the music seemed to lack distinction, in spite of the fact that much of it was full of charming ideas. The Overture and the first *entr'acte* were the most successful portions, though a Nocturne might prove very effective under more favourable circumstances.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE Sheffield Musical Union gave a Concert on February 28, at which the principal work performed was Dr. Bridge's "Rock of Ages." In this, as in Mendelssohn's "Hear my Prayer," which followed, the admirable singing of the chorus calls for mention. A miscellaneous programme followed. Dr. Coward conducted.

On the same evening Stainer's "Daughter of Jairus" was performed by the St. Matthias' Vocal Society, aided by the church choir. The rendering of the work reflected much credit on Mr. J. Ibbotson, who conducted.

The Amateur Instrumental Society, an enterprising organisation conducted by Dr. Coward, gave its second Subscription Concert on the 5th ult. The programme included Mendelssohn's music to "A Midsummer Night's Dream," a selection from "Dinorah," an Intermezzo by Hamm, and Overtures by Rossini, Flotow, and Auber. Miss A. Webster and Mr. A. Dawes were the vocalists.

The Brincliffe Musical Society gave a successful Concert, on the 8th ult., under the direction of Mr. W. H. Peasegood. The programme, which opened with Thomas's "Raymond" Overture, included pieces by Mendelssohn, Ganne, and Caryll.

On the 9th ult. Dr. Coward lectured at Firth College, on "The rise and development of Opera." The learned doctor treated his subject thoroughly, tracing the development of the form during the last 300 years, and paying high tribute to the genius of Purcell, Gluck, and Wagner. At intervals musical illustrations were given which added considerably to the interest of the Lecture.

On the 18th ult. the fourth Harrison Concert was given in the Albert Hall. The party included the Meister Glee Singers.

On the 4th ult. the Stockbridge Tonic Sol-fa Association performed Coward's "King's Error," the composer conducting. The musical development of Stockbridge has been rapid and marked, and the town possesses considerable musical enterprise. On the occasion under notice the singing of the chorus, trained by Mr. J. W. Fawcett, was excellent, and the Society is to be congratulated on its success.

The thirteenth annual Concert of the Chapelton and District Sacred Harmonic Society took place on the 12th ult., when a fine performance of Benedict's "St. Peter" was given. The principals were Miss Blanche Powell, Mrs. Creser, Mr. T. Child, and Mr. W. Riley. Mr. J. Peck led the band, Mr. F. Senior was organist, and Mr. Bool conducted. There was a crowded audience, and the Concert was the most successful given by the Society.

The Conisbro' Musical Society, an excellent organisation worthy of cordial support and encouragement, gave a Concert on the 14th ult. The first part consisted of Hutchinson's cantata "The Story of Elaine," which, under Mr. H. J. Sharp, was admirably performed by the members. The second part was made up of miscellaneous pieces.

The Ilkstone Harmonic Society gave an excellent performance of Cowen's "Rose Maiden," in the Town Hall, on the 13th ult. Mr. W. G. Taylor was the Conductor.

The Ashbourne Orchestral Society gave the second Concert of its ninth season in the Town Hall, on the 19th ult. The programme included Beethoven's Symphony in C (No. 1), and Overtures by Mozart, Wagner, and Suppé. Mr. F. Ward, of Birmingham, played Mendelssohn's Violin Concerto in admirable style. Miss Greta Williams was the vocalist. Mr. W. H. Tatt conducted.

The Mansfield Harmonic Society performed Smart's "Bride of Dunkerron" in the Town Hall, on the 19th ult. The principals were Miss Nellie Gosnell, Mr. F. S. Gilbert, and Mr. A. C. Vallance. Mr. F. Marshall Ward conducted.

Mr. Paderewski was announced to give a Recital in the Albert Hall, Sheffield, on the 29th ult.

MUSIC IN WILTS AND HANTS.

(FROM OUR OWN CORRESPONDENT.)

The local records for the past month are, by reason of the penitential season of Lent, meagre in the extreme.

An interesting Concert was given in the Council Chamber, Salisbury, on the 7th ult., by the Salisbury Orpheus Society, under the conductorship of Mr. T. E. Spinney, assisted by the Countess of Radnor. The public appearances of the Society—the only Society of its kind in Wiltshire—are few and somewhat far between, a fact which those who listened to the admirable part-singing on the occasion in question could not fail to regret. Lady Radnor, Miss Lever, Miss Nightingale, Mr. Del Val, and Mr. Mountford sang songs, and some effective pianoforte and violoncello solos were played by Miss A. G. Smith and Mr. Leonard Sly respectively. Three recitations by Miss Ella W. Taunton also met with warm appreciation. The accompaniments were played by Miss Curzon, Mrs. Sly, and Mr. Spinney. The proceeds of the Concert, a substantial sum, were devoted to the local distress fund.

The three days' Festival, under the auspices of the Wilts Oratorio Society, which was to have taken place at Devizes this spring, has been abandoned for the present. The Society will, however, make one more appearance this season, under its indefatigable Conductor, Mr. Edwin Nunn, when an important choral work will be performed with full orchestral accompaniment.

The eighteenth season of the Trowbridge Musical Union was inaugurated, on the 12th ult., by a miscellaneous Concert in the Town Hall. The chief feature of the programme was a selection from Rossini's "Stabat Mater," the principal vocalists being Miss Ethel Winn, Miss Fanny Evans, Mr. Morgan, and Mr. Thomas. A small orchestra, led by Mr. W. Millington, assisted, and Mr. H. Millington was the Conductor. A performance of Mendelssohn's "Elijah" is announced for the latter part of this month.

At Bournemouth, Sir Charles and Lady Hallé's Recital, always a popular event, was attended by a very large and enthusiastic audience. Mr. Charles Fletcher's annual Concert was announced to take place at the Shaftesbury Hall on the 30th ult., and on the same day Madame Belle Cole, supported by a strong company, was to appear at the Winter Gardens.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

The past month has been a busy one, busy with the winding-up of a season of fully average interest. In Leeds the last Subscription Concert of the season took place on the 13th ult. A thoroughly sympathetic performance of Brahms's Sextet in B flat was given by Dr. Joachim and Messrs. Rawdon Briggs, Gibson, Hobday, Ould, and Paul Ludwig; and Mendelssohn's fine Quintet in the same key

formed an agreeable pendant to Brahms's more virile music. In Beethoven's Violin Sonata in G (Op. 96), Dr. Joachim was associated with Mr. Frederick Dawson, who also played several Chopin pieces brilliantly if hardly convincingly. Miss Butt was the vocalist, and the beauty of her voice went far to make up for a choice of songs that was perhaps not quite the best suited to such an occasion. On the 20th ult. the Leeds Philharmonic Society, under Mr. Alfred Broughton's able conductorship, gave Mendelssohn's "Elijah." The principals were Miss Anna Williams, Miss Hilda Wilson, Messrs. Henry Piercy and Andrew Black, whose singing of such familiar music needs no description. It is sufficient to say that the performance was one of all-round excellence, the chorus-singing being distinguished by much refinement. Of other Leeds Concerts, one of the most interesting was that given by a Leeds baritone, Mr. Gordon Heller, on February 23. Mr. Heller sang a varied and unbacked series of songs, by Handel, Haydn, Schubert, Brahms, Bunge, Raff, Tchaikowsky, and Maude V. White, in thoroughly artistic fashion. Miss Katie Briggstock played Chopin's Ballade in A flat with genuine warmth of expression, and Miss Ethel Heap showed considerable powers of execution in several violin solos. On February 26 Mr. Sauer visited Leeds, and made an excellent impression by the beauty and variety of his touch and his masterly playing. Two days later he gave a Recital in Huddersfield, where a draughty platform interfered with his comfort sufficiently to make a perceptible difference in his playing. In Beethoven his effects seemed calculated, though perfectly artistic and effective; in Chopin's Ballade in A flat, on the other hand, he was thoroughly at home, and his reading was splendid in colour and spontaneity. On the 4th ult. Mr. Christensen gave a Chamber Concert at Leeds, the chief things in the programme being Pianoforte Trios by Schubert (in B flat) and Haydn (in C), in which the Concert-giver was assisted by two able young local musicians, Messrs. E. Elliott and A. Bolton. Miss Ethel Stather was the vocalist. On the 16th ult. Sir Arthur Sullivan came to Leeds, the various contingents of the Festival chorus, which hail from Leeds, Bradford, Huddersfield, Halifax, Dewsbury, and Batley, meeting together for the first time to go through portions of "The Messiah" and Beethoven's Mass in D. The last of the Messrs. Haddocks' Musical Evenings took place on the 19th, when Miss Evangeline Florence, Madame Van der Veer-Green, and Messrs. Mockridge and Douglas Powell were the vocalists. Miss Marianne Eissler's pure tone and executive ability were shown in violin solos, her sister, Miss Clara Eissler, was the harpist, and Madame Else Mathis was a refined pianist.

The series of Subscription Concerts at Bradford ended on the 15th ult., with a programme of orchestral music of more than average interest. Mendelssohn's "Scotch" Symphony, the Overtures to "Coriolan," "Hänsel und Gretel," and "Abu Hassan," with Brahms's masterly set of Variations on the Haydn Chorale, were the orchestral pieces. Dr. Joachim played Spohr's E minor Concerto (No. 7), achieving his greatest success in the *Adagio*, which he played with remarkable distinction of style; and Madame Sapio proved a most accomplished artist in several vocal solos. On the 1st ult. the Bradford Old Choral Society gave a most creditable performance of Mendelssohn's "St. Paul." Madame Henrietta Tomlinson, though a substitute engaged at the last moment, sang the soprano solos in a most finished and musically manner. Miss Edna Thornton, Mr. William Green, and Mr. William Thornton completed an efficient quartet. The chorus was fresh and powerful and the band fairly good. Mr. Hartwell Robertshaw was the Conductor. On the same evening Mr. Frederick Dawson gave a Pianoforte Recital, and on the 4th ult. Mr. Oppenheim, a pianist recently settled in the neighbourhood, gave a Concert chiefly of violin and pianoforte music. The Bradford Permanent Orchestra ended a very successful season on the 9th ult., when they succeeded in securing the presence of Dr. C. H. H. Parry, who conducted some of his "Hypatia" music, the superb Ode, "Blest Pair of Sirens," and the Pianoforte Concerto in F sharp. In the last of these Mr. Frederick Dawson played the solo with excellent brilliance and dash. The Ode was sung by the chorus of the Bradford Festival Choral Society with good expression and taste. In the

second part of the programme a Liszt Rhapsody and Berlioz's version of the "Rackoczy" March were the most striking things. The final chorus from the "Lobgesang" made a suitable ending to the Concert. Mr. W. H. Garland conducted the choral pieces, Mr. W. B. Sewell the orchestral, and a crowded hall testified to the interest felt by the public on the occasion. On the 19th ult. Mr. J. Müller, a local violinist, gave a Concert in Bradford, the chief feature being his performance of Brahms's Violin Concerto.

At Huddersfield two more Subscription Concerts have to be chronicled. On February 26 a Concert-party, consisting of Miss Trebelli, Miss F. Hoskins, Messrs. Chilley and Brockbank (the last as a substitute for Mr. Santley), with Mr. F. Weist-Hill as violinist and Mr. E. Delafosse as pianist, gave a moderately interesting programme of the usual miscellaneous type. The Concert of the 12th ult., though of the same kind, had more distinction. Miss Evangeline Florence and Miss Clara Butt were a well-contrasted pair, Mr. Hirwen Jones sang some tenor songs passably, and Mr. David Bispham supplied the chief interest of the Concert by his thoroughly artistic singing of Löwe's "Archibald Douglas," a traditional Somersetshire ballad from the "County Songs," and Schubert's "Who is Sylvia?" Miss Ethel Bauer proved a conscientious pianist, and Mr. Saurer's highly finished violin playing completed a thoroughly enjoyable Concert. On the 8th ult. the Huddersfield Choral Society gave Haydn's "Creation." Madame Clara Leighton, Mr. William Green, and Mr. Robert Grice were the principal vocalists. Haydn's choruses were almost as child's play to the powerful choir, which, therefore, cannot be said to have added to its reputation, excellent as the performance was in all respects. On the other hand, the band, which is not the strongest feature of the Huddersfield Society, did better than usual, though the wood-wind seemed coarse in tone. Mr. John Bowling conducted.

The Halifax Choral Society, on the 7th ult., gave a performance of Barnett's "Building of the Ship." Miss Neile Matthews, Miss Dorothy W. Jackson, Mr. Verney Binns, and Mr. David Hughes formed a competent rather than brilliant quartet of soloists. The chorus sang most intelligently, and the band gave a performance of the "Ruy Blas" Overture that was remarkable for precision and finish. Mr. W. H. Garland conducted. The Batley Choral Society chose a popular opera for its Concert on February 26. The principal vocalists in Gounod's "Faust" were Miss Alice Esty, Miss M. Hunt, Messrs. McGuckin, Alec Marsh, and Wilson Sheffield, who, as members of the Royal Carl Rosa Opera Company, showed the familiarity with the music that might be expected from them. Mr. T. J. Thompson, a local singer, was the Wagner, and Mr. John Bowling conducted. On the 12th ult. the Morley Choral Society, under Mr. Alfred Benton's direction, gave Sir Arthur Sullivan's "Golden Legend," followed by a miscellaneous second part. Miss de Boufflers, Miss Marie Rhodes, Mr. Blagbro, and Mr. Thornton formed an efficient quartet, and the chorus sang with much enthusiasm.

MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

At the Opera the public has shown a more friendly disposition than the critics towards "La Montagne Noire" of Mdlle. Holmès, whose work is still being performed. A revival of Reyer's "Sigurd" took place at the beginning of the month. At the Opéra Comique, on February 19, the first representation of "Ninon de Lenclos," a lyrical episode in four acts and five tableaux, by MM. Lenéka and Bernède, the music by M. Missa, was given. As the subject of the piece might belong to any period, it is probable that the authors have simply taken the name of the celebrated courtesan to give the composer every facility for the use of gavottes, madrigals, &c. M. Missa possesses a certain amount of dramatic feeling, but his music is wanting in originality and variety. This opera has brought into prominence Mdlle. F. Dubois, whose success has been most marked and deserved. It is thought that Godard's "Vivandière" will make its appearance towards the end of the month.

At the Lamoureux Concerts, on February 24, was first heard a Symphony in F major (Op. 24) by M. Boellmann. This young composer is a pupil of the Niedermeyer school, which also produced Fauré, Messager, and others. His Symphony is the work of a good musician, but it seemed a little lacking in warmth and invention. It is drawn almost entirely from a "germ" motive—an interesting process for the writer, but less so for the audience.

On February 28 a Concert was given in aid of the subscription for the monument which is to be erected at Weimar to the memory of Liszt. It was an exceptional Concert, at which no less than four Concertos for pianoforte and three great pianists were heard. M. Pugno's success was indisputable. M. Diémer's executive skill, in his rendering of Saint-Saëns's Concerto in A minor, was warmly applauded, as was also the assertive virtuosity of Madame Jaëll in Liszt's Concerto in E flat. The three pianists were also heard together in Bach's Concerto for three pianofortes. Pleyel supplied the instruments for this Pianoforte Festival.

At the Concert which took place on the 10th ult., Paderevski played his Fantaisie Polonaise for pianoforte and orchestra. This was the first time that the work had been heard in Paris.

At the Concerts Colonne, on the 3rd ult., first performances of Fauré's "Shylock" and G. Charpentier's "Fausses impressions" were given. M. Harancourt has written an adaptation of Shakespeare's "Merchant of Venice," for which M. Fauré has composed incidental music. "La chanson" and "Le Madrigal," sung by M. Warmbrodt, possess the characteristics peculiar to M. Fauré, who knows how to please with little. These two charming pieces were very warmly applauded. "L'Ent racte" and "l'Epithalame" for orchestra seemed to lack variety. The "Impressions fausses" of M. G. Charpentier, taken from Verlaine's poems, have an excessive pretension to originality as regards the scheme of the work, and the music, although very well written, presents nothing very remarkable. The No. 1, "La veillée rouge," in spite of philosophical complications, was not without attractiveness. No. 2, "La ronde de compagnons," is intended to convey to us the Anarchist's state of soul, by an eccentric process which had no interest for anyone.

At the Concerts d'Harcourt, Schumann's "Faust" still attracts the public, who are interested in comparing the great difference of style shown in the settings of the German and French masters. The last performance took place on the 10th ult.

The Société Nationale gave, on February 24, another Concert with orchestra. This Society was founded twenty years ago, with the object of making known the works of M. Saint-Saëns, who then directed it; but it is now conducted by M. d'Indy. Wagner and Franck are the idols of this Society, and the public find that its members do not throw off sufficiently the weight of their influence. Among many useless or already known works we may mention a suite d'orchestra, by M. Hùe, "La Belle au bois-dormant," a work which proves him a musician of great talent.

The singers of St. Gervais, who sing a *capella*, under the direction of M. Bordes, the most celebrated works in sacred music, also give Concerts with orchestra. That which took place on February 28 was particularly interesting. Two of Bach's cantatas (Nos. 78 and 140 of the Breitkopf and Härtel collection) and a "Symphonia Sacra" for two voices, by Heinrich Schütz, a precursor of Bach, were given. On Thursday, the 14th ult., another performance of Heinrich Schütz's works was given.

At the Tarantelle, on the 14th ult., a young German violinist, M. Flesch, in Russian airs of Wieniawski and an Adagio of René Lenormand, had a remarkable success. This young violinist, an old pupil of M. Marsick, and winner of the first prize at the Paris Conservatoire, plays with remarkable dexterity.

Recent publications are M. Oscar Comettant's "La musique de la garde Républicaine en Amérique"; a new treatise on harmony ("L'harmonie rendue claire") by M. Loquin; and "Nos artistes," a little volume containing 400 portraits and biographies, by M. Jules Martin.

An "opera buffa" in two acts, written by Bizet during his sojourn, at the age of about nineteen, at Rome, as a

stipendiary of the Grand Prix of the Conservatoire, has just been brought to light by M. Weckerlin, the librarian of that Institution. Signor Sonzogno, the well known Milan impresario, has lost no time in treating for the acquisition of the interesting find, with a view to its production at La Scala.

Another "Hymn to Apollo" has been discovered by M. Homolle, principal of the École Française at Athens, and submitted to the Institut de France.

A Society, to be known as "Société de Musique Nouvelle," has just constituted itself here under the directorship of M. Widor. The members are a number of young composers, who will give a Concert performance once a month at the Salle Erard.

Preparations having been all but completed, the much-looked-forward-to production of "Tannhäuser," at the Opéra, according to the Bayreuth model, is announced to take place in the first week of the present month. M. Van Dyck will sing the titular part, and Mdlle. Zucchi superintend the ballet.

On the 30th ult. the Société de Musique d'Ensemble, directed by Mr. René Lenormand, gave its sixty-seventh Concert at the Institut Rudy, when a number of important compositions, including several by the Conductor, were performed. Mdlle. Adèle Rémy (of the Opéra Comique), MM. Flesch, Godebski, Paysan, Dressen, and Hendrick assisted.

M. Alexandre Guilman announces four Concerts with orchestra and organ. At one of these, one of Bach's cantatas will be given with the assistance of the singers of St. Gervais, conducted by M. Bordes; the Orchestral Concerts will be conducted by M. Gabriel Marie.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

THE late season of opera, under the management of Messrs. Abbey and Grau, has no doubt been a brilliant success financially, and, in some ways, artistically, though there were occasions when single representations fell considerably below what might have been expected of such a strong array of talent as had been assembled. There were 101 performances given by the company (or portions of it), including some Sunday night Concerts and an occasional run to Brooklyn or Philadelphia, in ninety days. Twenty operas in all were given—not a surprisingly large number, when the strength of the company is considered. It seems to be the general opinion that had the managers not attempted such an unusual number of presentations within such a short time, there would have been a greater variety of operas heard, and the artistic merit of some of the performances would have been considerably raised.

Mr. Damrosch's season of Wagnerian opera is now upon us. We have had "Tristan," "Siegfried," "Lohengrin," "Tannhäuser," "Götterdämmerung," and, at the moment of writing, are midway in the throes of the Trilogy. The chief artists have been Madame Rosa Sucher, Mr. Alvary, and Herr Rothmühl, who deserves special mention for his beautiful singing. Mr. Damrosch suffered a loss by the death of Adolf Baumann, who was one of the victims of the Elbe disaster. The Opera Company and the Symphony Society have arranged a Benefit Concert on a grand scale for Baumann's family, who are said to be left in straitened circumstances.

On the concert platform there has not been much of especial importance to record. Mr. Plunket Greene is confirming all the good opinions previously formed of him. M. Ysaÿe has perhaps been the most prominent figure on the artistic horizon since last writing. Both the Philharmonic and the Seidl Society of Brooklyn have been somewhat interfered with by the illness of Herr Seidl, which, while not alarming, has been sufficient to disable him from duty for some little time. The American Symphony Orchestra is a young organisation, which plays under the baton of Mr. Samuel Franks. It is doing good work, sufficiently so, one may hope, to encourage it to adopt some other local habitation than Chickering Hall, which is "down town" nowadays. Mr. Anton Hegner, the violoncellist, is giving Concerts

with success; and Mr. E. A. Macdowell has given a set of Pianoforte Recitals at the Concert Hall of the Madison Square Gardens, in which he has demonstrated most distinctly his very high ability as a performer and his powers as a composer, bringing forward several of his own works, which have made an unusual impression.

Among the churches there is little of interest to record. Many are cutting down expenses, and this is throwing a good many singers into the market; but among organists it seems as though the prediction of few changes made last month would probably be fulfilled. The most important church, at the moment of writing, to change its organist, is the Madison Avenue Reformed, where Mr. Frank Taft, a brilliant concert-player, but who has yet to win his spurs as a choir-master, is to succeed Mr. William R. Chapman.

Organ Recitals are at a discount. They have never been successful in New York for any long period of time. With a few exceptions, organists giving them have had only glory with which to console themselves for small and rather mystified audiences. For years the Recitals of Mr. Samuel P. Warren, at Grace Church, were among the most enjoyable and valuable of the season's opportunities for students of the instrument, marked as they were by the most extensive reading in the literature of the organ and by the most consummate technical skill. Since Mr. Warren's retirement from his post the great double electric organ of the church has been silent for Recital purposes, and other performers have only essayed short and spasmodic efforts at concert playing. Just now Mr. Richard T. Percy, at the Marble Collegiate Church, and Mr. Robert J. Winterbottom, at St. Michael's, are occupying the field.

THAT Norwich, in which music has so long flourished, should have its school of music in common with other capital cities, seems to be but a natural course of musical development. But even the natural order of events is frequently delayed by adverse circumstances and opposing influences; and it is therefore with much satisfaction that we note that an Institution styling itself the Norfolk and Norwich School of Music was formally opened on the 4th ult., in this historical city. The speeches of the Mayor, who presided at the opening, and of Mr. C. R. Gilman, the Chairman, showed that both these gentlemen are fully alive to the artistic benefits which should accrue from this Institution, and doubtless the county will be quick to avail itself of the many advantages thus offered to all who desire instruction in the art. It should be noted that the school, although promoted by private enterprise, is not established as a pecuniary speculation for the benefit of a few, but that any profits that may be made will be devoted to assist musical progress in the locality. This is the more satisfactory, because it not only affords a proof of the artistic basis of the scheme, but also because the enterprise thus promises to exert a stimulating influence throughout East Anglia. The Norwich School of Music has, therefore, our heartiest good wishes that it may achieve the praiseworthy aims of its enthusiastic and devoted supporters.

A MEMORIAL window to the late Sir George Elvey has recently been erected in St. George's Chapel, Windsor, by his four elder children. The design, which has been most artistically carried out by Messrs. Clayton and Bell, consists of four angelic figures, which are represented with musical instruments in their hands and singing from a scroll, on which is inscribed the Vulgate rendering of Rev. xix. 6, the well known words of the "Hallelujah" Chorus. These words, besides being most suitable to the general design of the window, will remind Sir George's many friends of his great admiration for Handel and of the enthusiastic renderings of the works of the great master, as Sir George loved to call him, which he was wont to give at St. George's Chapel. Sir George's record at Windsor is preserved in the following inscription placed beneath the window: "Georgio Job Elvey Equiti Mus. Doc. nato anno domini MDCCXXVI. mortuo MDCCCXIII. qui ab anno MDCCCXXV. usque ad annum MDCCCLXXXII. organisatæ officio in hac capella functus est hoc monumentum liberi ejus et Isabellæ uxoris Edwardus Robertus Helena Carolus in piam memoriam mœrentes posuerunt MDCCCXCIV."

THE authorities of the St. Petersburg Conservatoire announce the second International Competition for the Rubinstein Prize (five thousand francs each for composition and pianoforte playing), to take place this year, from September 1 to 17, at Berlin. Candidates—young men between the ages of twenty and twenty-six—are required to send in the following unpublished compositions (if competing for the composition prize)—viz., a Concertstück for pianoforte solo and orchestra; a Sonata for pianoforte solo or in combination with one or more stringed instruments; and several small pieces for the pianoforte, the pianoforte part in every instance having to be interpreted by the composer. As regards competitors for pianoforte playing, the following compositions will have to be rendered—viz., a Concerto by Rubinstein; a Prelude with four-part fugue by Sebastian Bach; an Andante or Adagio by either Haydn or Mozart; one of the Beethoven Sonatas (Op. 78, 81, 90, 101, 106, 109, 110, and 111); a Mazurka, Nocturne, or Ballade by Chopin; one or two numbers from Schumann's "Phantasiestücke" or "Kreisleriana," and an Etude by Liszt. Notice of intended participation in this competition, accompanied by certificates as to identity and date of birth, to be sent, not later than August 22, to the Comptoir des St. Petersburger Conservatoriums, Theater Strasse No. 3, Berlin.

THE final examination for twelve open free scholarships, at the Royal College of Music, took place towards the end of February. The total number of candidates throughout the United Kingdom applying to attend the preliminary examination was 456. These were examined by the honorary local examiners at seventy-six centres on January 30, and reduced to 136. Seven competitors subsequently withdrew, and the remaining 129 were brought up for final examination at the College. The following are the names of the successful candidates:—Pianoforte: George H. Fryer, Brondesbury; William A. Scott, Newcastle-on-Tyne. Singing: Frank E. Cooter, Worthing; Harry Dearth, Chelsea; Gwilym T. Evans, Swansea. Organ: Herbert F. Ellingford, Poplar. Violin: Samuel Grimson, Ealing. Violoncello: Robert A. Grimson, Ealing. Flute: Eli R. Hudson, Skegness. Clarinet: Frederic Moss, Manchester. French Horn: Stanley E. S. Watson, Halifax. Composition: Gustavus T. von Holst, Cheltenham.

MISS ROSA LEO commenced a series of Vocal Recitals at Steinway Hall on the 5th ult., with a number of songs contrasted in style, interspersed by the finished violin playing of M. Johannes Wolff and the recitation, by herself, of Maeterlinck's dramatic episode "L'Intérieur," with incidental music by Miss Frances Allitsen. The expressive style and rare intelligence of Miss Leo were apparent in each of her efforts. The new songs she introduced were a "Lullaby," by A. E. Horrocks; a setting by Mackenzie of Kingsley's "I cannot tell what you say, green leaves"; and three pieces by E. Meyer-Helmund. At her second Recital, on the 10th ult., Miss Leo sang with unflinching judgment airs in English, German, and French, the latter selection including two morceaux by Massenet. She also successfully joined Mr. David Bispham in some duets, among them the "Night Hymn at Sea," of Goring Thomas. Miss Mabel Chaplin contributed violoncello solos to the satisfaction of a large audience.

MR. J. T. HUTCHINSON at his Concert at Queen's (Small) Hall, on the 13th ult., offered an attractive programme, to which a select choir contributed Mr. Edward German's setting of "Orpheus with his lute," Stevens's glees "Blow, blow, thou winter wind," Smart's "Rest thee on this mossy pillow," Mendelssohn's "Farewell to the Forest," and Attwood's "Hark, the Curfew's solemn sound," each being tastefully rendered. Mr. Hutchinson was heard to advantage in Schubert's "Who is Sylvia?" Sullivan's "I would I were a king," and Gounod's "Médjé." The other solo vocalists were Mrs. Alice Dunn and Miss Bertha Ackworth. Mr. Brain (horn) and Mr. H. S. Webster were the instrumentalists. Mr. Charles Fry recited a scene from "As you like it" and Cooper's "The Reciter's Dilemma," with "The Village Choir" and Gilbert's "Ode to the Terrestrial Globe" as compulsory encores after the second-named.

THE Cardiff Triennial Musical Festival will take place on September 18 to 21 inclusive, and the works for performance

include "The Messiah," "St. Paul," Spohr's "Last Judgment," Berlioz's "Faust," Sir Arthur Sullivan's "Light of the World" (in, it is hoped, a revised form), Edgar Tinel's "Franciscus," Verdi's "Requiem," Dr. Stanford's new work "The Bard," "The Choral Symphony," Mendelssohn's "Hear my Prayer," Mr. David Jenkins's new work "The Psalm of Life," Mr. Edward German's orchestral suite "The Tempter," a Mozart Symphony, and a Wagner selection. The chorus rehearsals are proceeding very satisfactorily, and Sir Joseph Barnby has arranged to come to Cardiff and take his first rehearsal on Easter Tuesday. Sir Arthur Sullivan, Professor Stanford, Mr. Edgar Tinel, Mr. Edward German, and Mr. David Jenkins have each promised to attend the Festival and conduct their respective works.

M. MARSICK, who gained much esteem as a violinist some eight years ago in London, and M. Breitner, a pianist pleasantly remembered by his association with the *Trio Parisien*, gave two excellent performances of chamber music on February 25 and 28 respectively, at the Steinway Hall. The programmes of each Concert consisted of three important works for violin and pianoforte, and at the first performance was produced a new Suite (Op. 44) by Eduard Schütt. This comprises four movements—*Allegro risoluto*, *Scherzo vivace*, *Canzonetta con variazione*, and *Rondo à la Russe*—all of which are distinguished by vigour and vitality and effective writing for the instruments. The first and third numbers are the most attractive to the musician, but interest is well sustained throughout the work. The Suite had a cordial reception, thanks in no small degree to the brilliant rendering it received from its accomplished executants.

At the People's Palace, Mile End Road, on the 16th ult., Sir Arthur Sullivan's "The Golden Legend" was performed with the utmost success. The vast hall was crowded, and the manifold beauties of the popular cantata could not have been more warmly appreciated. Mr. C. H. Allen Gill, the energetic Conductor of the orchestral and choral societies associated with the Palace, may be congratulated on the great advance both bodies have made under his direction. The delivery of the choruses was throughout marked by refinement, spirit, and precision. The dramatic points of the opening storm scene were firmly seized, and the "Evening Hymn" was given with all the requisite delicacy and evenness. Miss Medora Henson, Miss Jessie King, Mr. Edward Branscombe, Mr. Arthur Barlow (*Lucifer*), and Mr. Arthur Barry did justice to the solos.

THE Welsh Festival Service in St. Paul's Cathedral, on the eve of St. David's Day, proved as great a success as either of its predecessors. Nearly 8,000 persons were present, and the hymns—particularly those to old Welsh tunes—were taken up with the utmost heartiness. There was a mixed choir of 300, conducted by Mr. Edward Owen, Organist of St. Benet's Welsh Church, and the organist was Mr. David J. Thomas, of All Saints' Welsh services. The effective setting in F of the Magnificat and Nunc dimittis of the last-named was again used, and the anthem (beginning "Sing unto the Lord a new song") was by Eos Llechyd. The entire service, including the sermon (preacher, the Rev. David Richards, of Blaenau Ffestiniog) and the hymns, was in the language of the Principality.

THE West Hampstead Choral and Orchestral Society gave a performance of Gaul's "Una" at its Concert on the 20th ult., at the West Hampstead Town Hall. The soloists were Miss Emily Davies, Miss Louise Auther, Mr. F. Lloyd Chandos, and Mr. Percy L. Webster, all of whom were exceedingly successful. The second part of the programme was miscellaneous, and included the *Presto* and *Adagio* from Haydn's "Farewell" Symphony; Mattei's "Bianca," sung by Miss Maud Barker (a pupil of Mr. Edward G. Croager); "The Venetian Revenge," recited by Miss Adela Drayton; and Myles Foster's "Cradle Song," admirably sung by the ladies of the chorus. Mr. Edward G. Croager conducted, and also performed some of his own pianoforte compositions. Mr. C. W. Evans was the accompanist.

THE Misses Josephine and Ida Agabeg at their Concert at Steinway Hall, on the 18th ult., received valuable assistance from Mr. William Nicholl (who gave several songs in his most expressive manner), Mr. Wilfred Cunliffe, Mr. Henri Seiffert, Herr Alfred Gallrein, and Mr. Wilhelm Ganz. With the latter, Miss Josephine Agabeg played a Minuet and Gavotte (for two pianofortes) by Saint-Saëns, with such success that it had to be repeated. This young lady also displayed refinement and judgment in pieces by Brassin, Chopin, and Chaminade, besides joining in Beethoven's C minor Trio. Songs by Gounod and Chaminade were very tastefully rendered by Miss Ida Agabeg, who in three Tuscan folk-songs, arranged as duets by Caracciolo, had for companion her pupil, Miss Peterson.

At St. Anne's, Soho, the customary Lenten performances of Bach's setting of the Passion according to the text of St. John began on the 1st ult., under the direction of the organist, Mr. E. H. Thorne. The reflective beauties of this truly devotional masterpiece, as well as the more dramatic choral passages, such as "Not this man, but Barabbas," "Crucify," and "We have a law," were adequately brought out by a vocal force numbering about sixty, whilst the accompaniments of strings and wood-wind were supplied by nearly twenty competent executants. The more prominent solos were ably given by Mr. Sweeney (Christ), Mr. Habbijam (Pilate), and Messrs. Pinnington and Horncastle (Narrators). In the interspersed chorales of the noble work the congregation joined with impressive effect.

On Wednesday, the 13th ult., at St. Bride's, Fleet Street, the Kyrie Choir gave a most excellent rendering of a selection from Bach's Passion Music ("St. John"), followed by Rossini's "Stabat Mater." Mr. F. A. W. Docker conducted and Dr. Turpin presided at the organ, the Choir numbering about ninety performers. The principal soloists were Miss Ada Loaring, Mr. John Probert, Miss Cecilia Gray, Miss Rina Robinson, Mr. Vivian Bennetts, Mr. Arthur Walenn, and Mr. Swabey Russell. A performance of "Elijah" was also given by the Choir, on the 20th ult., at St. Luke's, Bermondsey. The soloists were Miss Cecilia Gray, Miss Rina Robinson, Mr. John Probert, and Mr. Arthur Appleby. Dr. Turpin accompanied on the organ.

A HIGHLY interesting publication is to commence shortly, under the auspices of the Dutch Musical Historical Society, consisting in the complete works of Johann Peter Sweelinck, one of the great masters of the great period of Netherlandish musicians, between the sixteenth and seventeenth centuries, amongst whose pupils was Heinrich Schütz. The edition will comprise twelve volumes, containing Sweelinck's compositions for the organ, his four books of Psalms, his *Cantiones Sacre*, as well as his madrigals, songs, and other minor productions. The fact of Messrs. Breitkopf and Härtel, of Leipzig, having undertaken the publication is a sufficient guarantee of the work being done in a thoroughly critical and artistically satisfactory manner.

THE Hampstead Choral Society gave its annual Concert, on February 25, at the Vestry Hall, Haverstock Hill, under the able conductorship of Mr. Willem Coenen, with Mrs. Helen Trust, Mrs. Dodgson, Miss Florence Oliver, Mr. Reynolds Wood, and Mr. C. H. Harben as soloists. The programme consisted of Sir A. C. Mackenzie's "The Dream of Jubal," Mr. Coenen's setting of "Lead, kindly Light," and Stanford's "The Revenge." The recitation portion of the first-named was excellently delivered by Miss E. M. Churchill, and the choruses were throughout sung with commendable firmness and point. Miss Mabel Coenen was at the pianoforte and Mr. Higgs at the harmonium.

A CONCERT on behalf of the London Orphan Asylum at Watford took place in Queen's Hall, on the 5th ult., when the most important feature of the programme was Professor Bridge's sacred cantata "The Cradle of Christ," first heard at the Hereford Festival last year. The solo portions of this eminently sympathetic setting of the ancient Latin Hymn, "Stabat Mater Speciosa," were ably rendered by Madame Amy Sherwin and Mr. Daniel

Price. The Clarence Orchestra did well under the baton of the composer, but the choral execution left much to be desired. Mr. Lennox Clayton conducted the remainder of the Concert, which included the services of M. Johannes Wolff, the violinist.

MISS EDITH DRAKE's Concert at Princes' Hall, on the 1st ult., was chiefly noteworthy for the mastery of the *æola* exhibited by this young lady, an instrument superior to the concertina in tone though resembling it in shape. In a Concerto by Bach for two violins she played the second part on the *æola*, whilst the first violin part was given by Mr. T. J. Milne, and Miss Dora Drake executed the pianoforte accompaniment. Miss Edith Drake was heard in several other pieces, including Vieuxtemps's "Reverie" and a MS. Trio by Mr. J. C. Ward (of whom she is a pupil) for the violoncello, *æola*, and bass concertina. In the latter she was associated with Signor Paggi and the composer. Madame Belle Cole was the principal vocalist.

THE London Sunday School Choir assembled in force at the Albert Hall, on February 23, for its annual Concert. The selected singers, numbering over a thousand, gave with creditable precision, attention to light and shade, and sustained tone, choruses, anthems, and hymns. Among the more meritorious performances were Sir Joseph Barnby's "It is high time to awake," "Blessed are the men" ("Elijah"), Clarke Whitfield's "I will lift up mine eyes," and Gaul's "No shadows yonder." Mr. Luther Hinton conducted with his usual ability. Madame Antoinette Sterling and Madame Alice Gomez sang solos, the Coward Kempton Vocal Quartet lent assistance, and the London Sunday School Orchestra played several pieces.

MISS ETHEL HIRSCHBEIN, an English girl, aged fourteen, and a pupil of Mr. B. Hollander at the Guildhall School of Music, exhibited more than ordinary promise as a violinist at her Concert at the Queen's (Small) Hall on the 5th ult. The most telling of her essays was De Bériot's so-called Concerto in A, with the leading features of which she courageously grappled. With continued study and unremitting perseverance this youthful player should distinguish herself when, two years hence, she becomes eligible to compete for a scholarship at the school. Misses Florence Oliver, Annie Albu, and Kate Augusta Davies were among those who appeared.

AN Eisteddfod was held at the Holborn Town Hall, on the 7th ult., in aid of the Stratford Welsh Chapel Building Fund. There were over twenty choral, solo, and instrumental competitions, several of which were well contested. The prize for ladies' choirs (Smart's "Hail to thee, child of the earth") was divided between Gwalia and Excelsior; whilst that for children's choirs was awarded to the Falmouth Road body. In the course of an address during the largely attended evening meeting, Sir John Puleston pointed out the advantage of such an assemblage in demonstrating that the reputation of the Welsh as a music-loving people was increasing.

MISS ALICE LIEBMANN's programme at St. James's Hall, on the 5th ult., was subjected to important alterations in consequence of the indisposition of several artists. The youthful Concert-giver's talent as a violinist was specially manifested in the first movement of Mendelssohn's Concerto, which she played from memory with spirit and a regard for delicate detail deserving the recognition obtained. She also executed with fluency and vigour one of Brahms's Hungarian Dances, her sister, Bertha, rendering the pianoforte accompaniment. The vocalists included Miss Jessie King, Mr. Franklin Clive, and Signor Maggi.

THE Clapton Philharmonic Society gave its second Concert this season, at Clapton Park Congregational Church, on the 20th ult. The programme included Mendelssohn's "Athalie" and Gounod's "Gallia." The solo vocalists were Madame Isabel George, Miss Florence Monk, and Miss Ethel Bevans, the illustrative verses in "Athalie" being recited by Mr. Charles Fry. The accompaniments were played by a capable orchestra, led by Mr. George Palmer, with Mr. Charles E. Smith at the organ, and the choir sang with precision and effect, the performance being ably directed by Mr. John Jefferys.

MISS FELICIA HOWARD gave a Song Recital, on the 21st ult., at Queen's (Small) Hall, when her skill and versatility were well shown in vocal pieces by Grieg, Frances Allitsen, Liszt ("Lorelei" and "The King of Thule"), Godard, Massenet, Tchaikowsky, and Gounod. Miss Howard is a refined and intelligent singer, whom we shall hear again with pleasure. Mr. Wm. Nicholl contributed two songs with customary charm and finish, and pieces for violin and pianoforte were contributed respectively by Messrs. Siegfried Jacoby and Septimus Webbe. The accompanists were Mr. Louis N. Parker, Mr. Algernon Lindo, and Miss Allitsen.

THE prospectus of the Brighton and Hove Choral and Orchestral Society announces the usual three Concerts during the year. The first, which took place on the 21st ult. and is noticed elsewhere, was a "Parry" Concert and included that composer's "Job," the English Symphony, and "Blest Pair of Sirens"; the second Concert, on June 13, will be in commemoration of Purcell; the final Concert, in December, will be a "Stanford" Night, including the "Voyage of Maeldune" and "The Revenge." An extra Concert will be given in October as a "benefit" to Dr. F. J. Sawyer, the talented Conductor of the Society.

MR. FOUNTAIN MEEN gave an interesting Organ Recital at Union Chapel, Islington, on the 12th ult., with the valuable assistance of Miss Alice Simons, Mr. Henry Lewis (violin), and Mr. Walter Morrow (trumpet). The programme included Dr. Warwick Jordan's fine Duo Concertante for organ and trumpet, an Andante and Rondo for organ and violin by Sir G. A. Macfarren, and an Adagio by Merkel for the same instrument. Mr. Meen's solos were "Allegro moderato" by Dr. E. J. Hopkins, "Allegro cantabile" from Widor's Fifth Symphony, and "Concert Fantasia" by the late Sir R. P. Stewart.

SIR JOSEPH BARNBY was the recipient, on the 23rd ult., of a silver salver and autograph album from the Professors of the Guildhall School of Music, in token of their appreciation of his work as Principal of the School, and also as an expression of their satisfaction at his complete recovery from his recent severe illness. The album, which contains the signatures of the Professors, is illustrated by etchings of the scenes of Sir Joseph's most successful work—York, Eton, the Albert Hall, and Guildhall School of Music.

THE Denmark Place Choral Society gave an excellent performance of Handel's "Acis and Galatea" and Niels Gade's "Erl-King's Daughter" on the 1st ult., at the Lecture Hall, Denmark Place Chapel, Camberwell. Miss Emma Fenn, Miss Ella Thomson, Mr. Fredk. Williams, and Mr. Frank Swinford sang the solos with due effect, and Mr. W. E. Curtis conducted with his usual skill. Mr. Frank Grant and Mr. H. C. Warrington, at the harmonium and pianoforte respectively, rendered the accompaniments in an effective manner.

THE City Bohemians, another of the associations rapidly increasing in number that find in the exercise of music a bond of fellowship, gave their first "Ladies' Night" on February 25, in the Council Chamber of the Holborn Restaurant. The programme was of a miscellaneous character and calls for little comment beyond that it admirably fulfilled its purpose, thanks in great measure to the artistic singing of Miss Edith Hands, and Mr. Charles Copland, and the diverting recitations of Mr. A. Newark and Mr. H. Goring.

THE last for the present season of the Popular Chamber Concerts given by Mr. Joseph Ivimey, at the Assembly Rooms, Surbiton, took place on the 9th ult. The programme included Brahms's Trio (Op. 40), for horn, violin, and pianoforte, and Beethoven's Septet (Op. 20), for wind and strings. The performers were Mr. Joseph Ivimey (violin), Mr. Alfred Hobday (viola), Mr. A. Blagrove (violoncello), Mr. C. Hobday (bass), Mr. E. Hall (clarinet), Mr. W. H. Hall (bassoon), Mr. A. Borsdorf (horn), and the vocalist was Madame Alice Gomez.

MISS ANNIE WATKINS gave her second annual Concert, at the Camden Athenæum, on the 8th ult. The Concert-giver, who sang Roedel's "Green Isle of Erin," Cowen's "Promise of Life," and "O mio Fernando," was heartily

applauded. She was assisted by Miss Emily Davies, Mr. Miles Mole, Mr. F. St. John, Mr. A. Miatt (violin), and Mr. Gustave Markt (pianoforte). Mr. Charles Fry gave several recitations, notably "The story of a faithful soul," with Mr. Stanley Hawley's music, in which he was ably accompanied by Mr. Gilbert R. Betjemann.

MR. JOHN MATTHEW ENNIS recently passed his examination for the degree of Doctor in Music, at the University of London, and on February 23 his exercise was performed in the Lecture Theatre of the University. The subject chosen was the 46th Psalm, "God is our hope and strength," which the composer has written for contralto solo, chorus, and orchestra. There was an orchestra of about fifty performers, led by Mr. G. H. Betjemann and a large chorus, the solos being sung by Miss Gertrude Bevan. The work was received with much favour.

A CONCERT was given by pupils of Mr. Arthur O'Leary at the Queen's (Small) Hall on the 9th ult. Those who took part were the Misses Harlow, Stibbs, C. Coe, Elsie Cane, Beatrice Shaw, E. Wilson, Mrs. A. A. Needham, and Mr. C. W. Cole. A prominent feature was the excellent performance of Sterndale Bennett's charming Trio in A major, by Miss L. Haselden, assisted by Miss Katherine O'Leary (violin) and Mr. F. A. Williams (violoncello). Miss Frederica Taylor and Miss Lucie Johnstone contributed songs, and Mr. Stanley Hawley accompanied.

AT the weekly Lenten Services at St. Mark's, Kensington, selections from Gounod's "Mors et Vita" have been given, with organ and full orchestra, on the 6th and 20th ult. Mr. Hamilton Robinson presided at the organ; Miss Georgina Tear, Master Wilson, and Messrs. Jemmett and John Davis were the principal soloists. On the 13th ult. Stainer's "Crucifixion" was given, when Mr. F. M. Taylor presided at the organ and Mr. Warren Tear conducted.

SIGNOR RANDEGGER gave, on Ash Wednesday, another excellent proof of the capabilities of the instrumental force over which he rules at the Imperial Institute. Bizet's engaging suite "Jeux d'Enfants," a Haydn Symphony, and other pieces were meritoriously played and greatly appreciated by a large audience. The effective singing of Madame Sapio and the brilliant pianoforte playing of Mr. Septimus Webbe were also enjoyable features of the evening.

MISS EDITH PURVIS gave a successful Pianoforte Recital at St. Peter's Hall, Brockley, on February 28. The programme included selections from Dvorák, Schumann, Chaminade, Grieg, Chopin, Raffi, Liszt, Godard, and Beethoven. Miss Purvis was repeatedly applauded, and was, perhaps, heard at her best in two pieces by Godard and Beethoven's Sonata (Op. 81). Miss Gertrude Wood and Mr. Arthur Wilson were the vocalists, and Miss Edith Peppercorn accompanied.

AT Messrs. Gilbert King and Alexander-Louis's Concert, at Baiham, selections from "Maritana" were well rendered by Messrs. Gilbert King and Beaumont, Miss Jessie Browning, and Madame Eugénie Morgan, who sang the part of *Maritana* at a moment's notice, through the illness of Madame Adelaide Mullen. The duet from "Cavalleria Rusticana," sung by Mdle. Vera and Mr. Alexander-Louis, was much applauded. Mdle. Schlesinger has a fine voice and shows great promise.

THE lady vocal pupils of Mrs. Carlisle-Carr gave a Concert, on the 21st ult., at the Salle Erard. A number of young singers, more or less gifted with voices worthy of cultivation, gave pleasing testimony of the good method pursued by Mrs. Carlisle-Carr, and the rendering of some part-songs showed her skill as a Conductor. Some flute solos, contributed by Mr. J. Lemmoné, provided agreeable variety.

THE adjudicators in Messrs. Curwen's Musical Competition have now awarded the prizes as follows: £50 for the best sacred cantata to Mr. J. Allanson Benson, of Harrogate, for his cantata entitled "Christ at Nain." £25 for the best Sunday School sacred cantata to Miss Eva M. Lennox, of Canada. £15 for the best chorus-glee or part-song to Mr. Joseph Seymour, of Dublin, for his glee "Lodore."

THE reception organised in honour of Mr. August Manns on the occasion of his seventieth birthday, and as a mark of appreciation for the services he has rendered to music in this country, has been deferred until after Easter, in consequence of his indisposition. The committee, formed under the presidency of Sir Arthur Sullivan, contains the name of every leading musician in the country, and Mr. Hermann Klein is acting as secretary.

MR. EDWIN H. LEMARE'S Organ Recitals on Saturday afternoons, at Holy Trinity Church, Sloane Street, continue to meet with well deserved appreciation. The programmes are well arranged and contain specimens of all styles of organ music. It is needless to add that in Mr. Lemare's skilful hands the capabilities of the instrument are fully revealed.

The chief of our suburban societies, the Highbury Philharmonic, gave an admirably artistic performance of Goring Thomas's posthumous cantata "The Swan and the Skylark," on the 19th ult., with Madame Ella Russell, Miss Rose Dafforne, Mr. Henry Piercy, and Mr. R. E. Miles as soloists. Mr. Gilbert H. Betjemann conducted as usual.

THE recent Bournemouth Musical Festival was sufficiently successful to warrant a repetition next year, when Sir Alexander Mackenzie's "Dream of Jubal" will be the chief feature of interest. We understand that the composer has consented to conduct the work if circumstances permit.

MISS EMILY UPTON, an accomplished pianist, gave an attractive Chamber Concert on the 20th ult., in the Queen's (Small) Hall. The Concert-giver's playing afforded her numerous audience manifest enjoyment, and the programme also contained the names of Mr. Pattison Parker and Mr. Otto Dene.

A VERY successful Invitation Concert was given at St. John's Wood, on the 3rd ult., by the choral society of the Abbey Road High School for Girls. The principal feature in the programme was Edmund Rogers's cantata "The Forest Flower," which was very favourably received. The composer conducted.

DR. CHURCHILL SIBLEY, on his retirement from the position of head of the music section at the Goldsmiths' Institute, has been presented by the members of the Institute staff with a handsome piece of plate. He was also the recipient of a gold watch from the choir and students. Both presents bear suitable inscriptions.

MR. HENRY SUCH, a young English violinist, son of Mr. Edwin Such, is to be congratulated upon the success of his playing during the past month in Leipzig, where, judging from the press criticisms, he may in future count upon always receiving a cordial welcome.

THE choir of St. Matthias's Church, Earl's Court, held its Annual Dinner at the Holborn Restaurant, on February 24. The chair was taken by Mr. Frank Braine, who proposed the health of the choir in very happy terms. A very enjoyable programme of music was performed.

THE Bonavia Hunt Musical History Prize, offered by the Academic Board of Trinity College, London, has been awarded to Mr. B. Mansell Ramsey, Bournemouth (Miss Katherine Swain, *proxime accessit*). The subject of the essay was "English Music in the reign of Elizabeth."

THE usually impressive performances of "The Redemption" have been given at St. Peter's, Eaton Square, during the Lenten season, under the direction of Mr. W. de Manby Sergison.

THE Sarasate Concerts, one of which will be orchestral, will take place at St. James's Hall on Saturday afternoons, June 1, 8, 15, and 22.

WE are glad to hear that considerably over £1,000 was realized at the Benefit Concert on behalf of the widow and orphan children of Eugène Oudin.

THE Royal Italian Opera season will open on Monday, May 13.

MR. KES, the Amsterdam *chef d'orchestre*, has been appointed Conductor of the Scottish Orchestra.

MADAME HOPE GLENN has accepted a professorship of solo singing at Trinity College, London.

OBITUARY.

WITH much regret we record the death, on February 26, of the Rev. FLOOD JONES, the highly-esteemed Precentor of Westminster Abbey. He had been connected with the Abbey for thirty-eight years, becoming Deputy-Minor Canon in 1857, Minor Canon in 1859, and holding the post of Precentor since 1868. He was also subsequently appointed Priest in Ordinary to the Queen, and had been vicar of St. Botolph's, Bishopsgate, since 1876. In his capacity of Precentor, Mr. Flood Jones's high musical attainments enabled him to take a keen and highly beneficial practical interest in his work, his special care being bestowed upon the arrangement of the musical services and the maintenance of the admirable organisation of the voluntary evening service choir, in both of which directions he was entirely successful. The reverend gentleman died somewhat suddenly, at his residence in the Cloisters, Westminster Abbey, of an attack of influenza, followed by bronchitis, and, in accordance with an offer made on the part of the Dean and Chapter, his remains were buried in the Cloisters, thereby fulfilling the frequently expressed desire of the deceased that his body should rest in the vicinity of his beloved Abbey.

THE Rev. EDMUND VENABLES, Precentor and Canon Residentiary of Lincoln Cathedral, died at his residence, on the 5th ult., of influenza, aggravated by other complications. The deceased, who was in his seventy-sixth year, was a graduate with honours of Pembroke College, Cambridge, and enjoyed a considerable reputation as an archæologist. He was appointed to a Canonry and the Precentorship of the Cathedral in 1867. As Precentor it was his desire to make his office a reality, and to do all in his power to raise the character of the Cathedral services.

WITH the death, on the 6th ult., of HENRY LAZARUS, another witness to English musical traditions during the earlier part of the century has passed away. He was, in the opinion of many, the most accomplished clarinetist which this country has produced, his playing being characterised by fulness and beauty of tone and an unerring technique. And these qualities he had retained to a remarkable degree when, in May, 1892, he gave his farewell concert at St. James's Hall, previous to his retirement from public life, he being then in his seventy-eighth year. Mr. Lazarus was born on New Year's Day, 1815, and at an early age began his study of the clarinet under Blizard, then bandmaster of the Royal Military Asylum, Chelsea; afterwards continuing under Charles Godfrey, the elder, at that time bandmaster of the Coldstream Guards. In 1838 young Lazarus was appointed second clarinet at the Sacred Harmonic Society's Concerts, and two years later, on the death of Willman, he obtained the post of principal clarinet at Her Majesty's Theatre. From that period onward he took the leading position as a clarinet player at the principal London concerts and provincial musical festivals. The deceased artist was for nearly forty years principal professor of his instrument at the Royal Academy of Music, and was also for a number of years one of the teachers at the Military School of Music at Kneller Hall.

IGNAZ LACHNER, the last surviving of the three gifted musical brothers (Franz and Vincenz being the two others), died at Hanover, on February 25, in his eighty-eighth year. He was born at Rain, in Bavaria, and at the age of fifteen obtained the post of a first violinist at the Isarther Theatre of Munich. In 1826 he joined his brother, Franz, at Vienna, where he became organist of the Evangelical Church, and subsequently, in conjunction with his brother, a conductor at the Kärnthner Theatre. In 1831 Ignaz left the Austrian capital for Stuttgart, where he had been appointed musical director of the Court of Württemberg, a position which eleven years later he exchanged for a similar one at Munich. Having resigned the latter post in 1853, he occupied successively a first capellmeistership at the theatres of Hamburg, Stockholm, and finally at Frankfort-on-Maine, retiring into private life in 1875. Ignaz Lachner was a prolific contributor to every department of musical composition, including the operas "Der Geisterthum" and "Loreley," and some characteristic operettas or vaudevilles, written in the Swabian dialect.

ALFRED GERMAN REED died on the 10th ult., aged forty-nine. Mr. Reed was the only son of Mr. and Mrs.

German Reed, and possessed remarkable gifts as an eccentric comedian—gifts which were widely appreciated by the frequenters of St. George's Hall.

With much regret we have to announce the death of RICHARD CORNEY GRAIN, which took place on the 16th ult. Mr. Grain was born in 1845, and began life as a barrister, being called to the Bar in 1866. His musical and mimetic gifts, however, were so remarkable, that he was soon induced to become a public entertainer. His association with the German Reeds dates from 1870. Mr. Grain was as much a favourite with his friends as with the public, and his loss will long be keenly felt.

Those who are old enough to remember the magnificent Shakespearian productions of Mr. Macready, at Covent Garden, will recall with delight the grace of PRISCILLA HORTON as the "dainty spirit" *Ariel*—floating with the aid of invisible wires, a piece of stage mechanism quite novel at that time—and in other Shakespearian characters. The decease of this lady—known to the staid frequenters of the entertainments at St. George's Hall as Mrs. GERMAN REED—has, alas, completed the triple list of deaths in connection with the German Reed combination. Mrs. Reed passed away from the drama of life on the 18th ult., at the venerable age of seventy-seven; she had already passed from the mimic stage in 1879.

We have also to record the following deaths:—

On February 19, ERNEST BURTON, a well-known and esteemed violoncellist in the leading London orchestras. He was born at Norwich of a musical family, and studied with distinction at the Royal Academy of Music. He had only attained his thirty-third year.

Professor FERDINAND SIEBER, a well-reputed vocal teacher and composer of songs, on February 19, at Berlin, in his seventy-third year.

ALFRED TILMAN, the gifted Belgian composer of choral works, notably of a *Te Deum* and a *Requiem*, on February 20, at Brussels, aged forty-seven.

EDOUARD TRICOT, flute virtuoso, and professor of that instrument at the Brussels Conservatoire, on February 22, aged sixty-three.

PHILIPPE JOSEPH CORNÉLIS, for many years the highly-esteemed and successful professor of singing at the Brussels Conservatoire, among whose pupils were Mesdames Lemmens Sherrington and Lauters, on February 26, at Brussels. He was born at Namur in 1816, and in the earlier part of his career had obtained considerable reputation in the Concert-room as a tenor singer.

On the 4th ult., at Blackheath, WILLIAM COX BENNETT, aged seventy-four. A brother of Sir John Bennett, he was known as a writer of words for songs, one of his most important collections being "Songs for Sailors," set to music by the late J. L. Hatton.

In New York, early in February, Miss FAUSTINA HASSE HODGES, the daughter of the late Edward Hodges, Organist of Trinity Church. She was formerly organist of one of the largest churches of Philadelphia.

On the 17th ult., at his residence at Huntingdon, WILLIAM GRAVES, a gifted and promising young musician.

DANIELE BORIOLI, for many years the able *impresario* of the Teatro Regio, Turin, at that town, on the 9th ult.

On the 10th ult., at Windsor, FREDERICK MARRIOTT, the oldest Lay-Clerk at St. George's Chapel. He was eighty-two years of age, and had been an alto singer in the choir for about half-a-century.

CORRESPONDENCE.

"HÄNSEL UND GRETEL."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Surely your correspondent, Mr. van der Straeten, is unnecessarily perturbed in spirit by the *obita dicta* of those "writers and critics" who have declared that Herr Humperdinck utilized popular melodies in his beautiful opera "Hänsel und Gretel." Until I read his letter in your last issue I was under the impression that Humperdinck was eulogised rather than condemned for his action

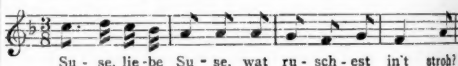
in this respect; and a perusal of your account of Sir A. C. Mackenzie's recent lecture (*THE MUSICAL TIMES*, March, p. 164) tends to confirm that impression. But my reason for writing to you is to point out (what must be obvious to everybody who has even a slight acquaintance with German folk-music) that your correspondent is entirely in error in declaring "that Humperdinck never dreamt of taking or adapting existing melodies, but that they are absolutely his own inspiration." One example is sufficient to prove this. *Gretel's* charming little song at the beginning of the second "picture" (p. 60, pianoforte score)—



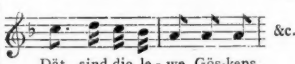
is note for note the "Ringel-tanz," which is to be found not only in German collections of folk-music, but also in such books as Mr. Walter Crane's "The Baby's Bouquet" (p. 49), the text beginning "Es regnet auf der Brücke, und ich werd nass."—Yours, &c.,

ROBIN H. LEGGE.

P.S.—Since the above was written I have come across the following extract, translated from a paragraph in the *Neue Musik-Zeitung*:—"Jacques-Dalcroze's 'Janie' will hardly meet with the same success as that of another idyll, Humperdinck's 'Hänsel und Gretel.' Humperdinck has accomplished precisely what the Swiss composer has neglected. He has turned national songs, gay tunes, to the best account," &c. Thus in Germany, the native land of "Hänsel und Gretel," the same praise is awarded to Humperdinck for his choice of National folk-songs as is given by the English critics. And again, the first song in the opera is (words and music alike) an old Brandenburg folk-song which opens thus:—



Su - se, lie-be Su - se, wat ru - sch-est in't stroß?



Dät sind die le - we Gös-kens.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have only just read Mr. van der Straeten's letter in this month's *MUSICAL TIMES* anent "Hänsel und Gretel," and I cannot help wondering how one, usually so accurate, could have committed the grievous blunders of which this letter is full. To begin with, he says: "The opening song of 'Hänsel und Gretel' has been declared to be a reminiscence of 'Ach du lieber Augustin,' and continues, 'that it has really nothing in common with it but the first five notes.'" Well, for one thing, nobody who knows the old German tune can help being reminded of it on hearing that opening song; but Mr. van der Straeten apparently does not know that "Suse, liebe Suse"—the actual words and music of the song—is one of the most popular German Nursery Rhymes. If he will trouble to look into a collection of German folk-songs published by Litolf, he will find the following:—



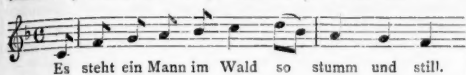
Su - se, lie-be Su - se, &c.



which, so far from having only five notes in common with it, differs in hardly more than five notes from the opening song.

I have not had time to go thoroughly into the matter, but opening the score at random I find, on page seventy-three, in the first scene of Act ii., a song which every

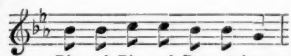
German child that ever went to a Kindergarten or elementary school knows by heart—both words and music:



Again, the *Witch's*—



is a well known tune, used with various words, but principally as—



Rin-gel, Rin-gel, Ros-en-kranz, &c.

Will Mr. van der Straeten still contend, I wonder, that all the melodies in "Hänsel und Gretel" are Humperdinck's own inspiration?

And now, in conclusion, may I ask one or two questions?

(1.) Can the introduction into an opera or other work of a tune which has been common property for ages past be called a plagiarism? If so, then Meyerbeer and Wagner were plagiarists when they used Luther's Choral in their "Huguenots" and "Kaisermarsch" respectively; Schumann, when he introduced "The Marseillaise" in his "Two Grenadiers"; Flotow, when he used "The last Rose of Summer" in his "Martha." Could not such a charge be brought with much greater justice against a melody which so closely imitates another that, without being actually like it, it is yet felt by everybody to have its origin in it? And, if this is so, then it is Mr. van der Straeten, and he alone, who, through his letter, stamps Humperdinck as a plagiarist.

(2.) Has anybody ever thought of blaming Humperdinck for using these well known tunes in his work? Not to my knowledge. Everybody, on the contrary, will admit that it would have been distinctly against the very spirit of his work had he attempted to set new music to lines which, with their respective melodies, have been known to, and beloved by, every German from times immemorial.

I am, Sir, faithfully yours,

14, Carlton Hill, N.W.

GUSTAV ERNEST.

ORPHEUS GLEE SOCIETIES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I am closely associated with the Workington Orpheus Glee Society, but although the word "Glee" is attached it has not, up to the present, any significance, because we have performed nothing but sacred works. At present the Society has Gaul's "Holy City" in hand. The composition of the Society is boys with unbroken voices, soprano and alto; young men, bass and tenors. I am very much interested to know if such a choir is in existence so constituted for the purpose of performing works such as I have named, and I would take it as a great favour if you could ascertain this fact through the columns of your valuable paper.—Faithfully yours,

March 17, 1895.

R. THEXTON.

PURCELL'S TE DEUM.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will not one of our Festivals do honour to Purcell by including his *Te Deum* in D in its programme? When the new edition, which I have prepared from the original autograph score, is published, it will, I am sure, surprise many musicians who have hitherto thought Boyce's version was a fair representation of Purcell. Let any one refer to "We believe that Thou shalt come," if they wish to see how Boyce ventured to re-harmonise and spoil Purcell.

Yours very truly,

J. F. BRIDGE.

The Cloisters, Westminster,
March 22, 1895.

RECENT DISCOVERIES IN EARLY ENGLISH MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—At the last meeting of the Sussex section of the Incorporated Society of Musicians, Mr. H. Davey read a paper on "The Recent Discoveries in Early English Music," and quite astonished us all by what he said. He read extracts from German musical journals telling us many things about English music, one of which was that polyphony was invented by the Englishman, John Dunstable; and also exhibited the first part of a "History of Music in England," written by a German. May I suggest that any information on this subject, whether relating to new discoveries or to known facts, would probably be most welcome to many readers of THE MUSICAL TIMES. That the Germans gave us the credit of such importance in musical history was news to me, and I think it would be news also to most English musicians.—Yours faithfully,

GEORGE LANGLEY.

Eastbourne, March 20, 1895.

[Our comments on this letter will be found on page 230.—
ED. M.T.]

TO CORRESPONDENTS.

. Notices of concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A SUBSCRIBER.—The works most suitable for your requirements are to be found in Novello's Series of Music Primers; Ralph Dunstan, on Bases and Melodies (there is also another work on the latter subject likely to be issued before long); James Higgs, on Modulation; E. Pauer, on Musical Forms.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHFORD, KENT.—An excellent performance of Mendelssohn's "Elijah" was given, on the 14th ult., by the choral and orchestral societies of this town, the solos being taken by the members. Dr. Wilks conducted with his usual skill.

BACUP.—Mr. Charles Nuttall gave an attractive Piano-forte Recital on the 12th ult., in the Mechanics' Hall, and played a comprehensive selection from the writings of Mendelssohn, Chopin, Raff, Rubinstein, and Liszt with much facility.

BRIGHTON.—The patriotic scheme of the Brighton and Hove Choral and Orchestral Society deserves the heartiest support. The first Concert of the proposed three, to be devoted to the works of leading English musicians, was given on the 21st ult., when the programme was entirely drawn from the writings of Dr. Hubert Parry, and consisted of "Job," the "English" Symphony, and "Blest pair of Sirens." The soloists were Mr. Edward Branscombe, Mr. Paul England, and Master Sterndale Bennett, and the choral numbers were excellently sung by the choir, under the able conductorship of Dr. Sawyer.

CAYTHORPE (NEAR GRANTHAM).—The Caythorpe and Fulbeck Choral Society gave an excellent performance, on the 15th ult., of "Elijah," in the Parish Church. The soloists were Miss Jessie Hotine, Miss Mary Willis, Mr. Dunkerton, and Mr. Charles Ackerman. Mr. H. R. Dickenson presided at the organ, Mr. S. Powell at the pianoforte, and Mr. Edmond Roysds conducted.

DUNDEE.—Messrs. Paterson and Sons held the fourth and last of their present series of Scottish Orchestral Concerts on the 7th ult. The programme was entirely devoted to the works of Wagner, and included, besides the purely orchestral pieces, *Wolfram's Address*, Act ii., from "Tannhäuser," and *Hans Sachs's Monologue* from "Die Meistersinger," sung by Mr. Henschel. The Concerts have been excellent throughout, and are deservedly becoming more and more popular.—On the 8th ult. M. Siloti gave a Pianoforte Recital, and once more proved himself to be a pianist of very great ability.—A successful Chamber Concert was given on February 22, by Miss Frida Scotta, who was ably assisted by Miss Lalla Miranda (vocalist), Mr. Stirling Paterson (violincellist), and Mr. Francis Gibson (pianist). Miss Scotta's playing was admirable, and deserves nothing but praise.

EASTLEIGH.—The Temperance Choral Society, assisted by the Orchestral Society, gave a miscellaneous Concert, on February 28, in the New Drill Hall, under the conductorship of Mr. W. G. Hedges. Songs were contributed by Miss C. O'Neil, Miss B. Harding, the Rev. G. Corin, and Mr. F. Read; and the part-music sung by the choir included Bishop's glees, "The cloud-capt towers" and "Foresters, sound the cheerful horn." Miss M. Chalkley was the accompanist.

GRAVESEND.—The fifty-first Concert of the Gravesend and Milton Choral Association was given at the New Public Hall, on February 26, when an interesting miscellaneous programme was performed before a crowded and enthusiastic audience. The vocalists engaged were Madame Fanny Moody, Miss Lily Moody, Mr. Edward Lloyd, and Mr. Charles Manners. M. Johannes Wolf's violin solos were greatly appreciated and the chorus of the Association, 150 in number, sang some part-songs, notably Mr. Eaton Fanning's "Daybreak," in a manner that reflected the highest credit upon the Conductor, Mr. Charles R. Green. Mr. Howard Moss accompanied throughout the evening. At the next Concert, which will take place on the 24th inst., Sullivan's "Golden Legend" will be performed with a full orchestra.

HONG KONG.—Mr. C. F. A. Sangster, Organist of St. John's Cathedral, has resigned that appointment after thirty-five years' service.

HOVE.—Mr. Robert Taylor's annual Concert, which took place on February 19, in the Town Hall, was one of the most successful he has given. The programme included Barnett's cantata "The Ancient Mariner," King's setting as a part-song of "Go, lovely rose," German's suite of dances from his music to "Henry VIII.," and Mendelssohn's Capriccio Brillante in B minor (Op. 22), the solo part of the last-named being effectively rendered by Mr. Starnes. The vocalists were Miss A. Holman, Miss E. Hands, Miss H. Taylor, Miss P. Turner, Mr. Hunnybun, and Mr. P. Cooper.

ILFRACOMBE.—A successful Concert of sacred music was given, on the 12th ult., in the Rannacleave Hall, by the Choral Society, under the able conductorship of Mr. J. T. Gardner. The principal work performed was Mendelssohn's "Hymn of Praise," which was admirably interpreted, the solos being effectively sung by Miss K. Cherry and Mr. S. Harper. A choral march, entitled "The timbrel's sound," by Mr. A. E. Willshire, and Mr. Gardner's setting of the hymn, "O worship the King," were much admired. The orchestra gave an excellent rendering of the Symphony and lent valuable assistance in the accompaniments of Mendelssohn's work.

KING'S LYNN.—Sir Walter Parratt opened, on February 25, the fine organ in St. Margaret's Church. The original instrument, built in 1744 by Snetzler, has been as far as possible preserved, but it has now been greatly enlarged and entirely rebuilt by Messrs. Wordsworth.

KINGSTON-ON-THAMES.—An excellent rendering of Stainer's "St. Mary Magdalen" was given, on the 7th ult., by the members of the Choral Society, in All Saints' Parish Church. The soloists were Miss Marion Perrott, Miss

Kirkby Lunn, Mr. W. Green, and Mr. John Sandbrook. Mr. Edwin Stephenson (Organist of Sunningdale Parish Church) presided at the organ and Mr. A. P. Alderson conducted.

KINGSTOWN (IRELAND).—Miss Corry-Tandy gave an attractive Concert on the 9th ult., in the Town Hall. Miss Corry-Tandy's brilliant pianoforte playing was a feature of the evening, and the violin performances of Mr. P. Delaney were also greatly appreciated. Songs were contributed by Miss A. Elsner, Mrs. Bewley, Mr. Cantrell, and Mr. L. E. Steele. Mr. C. Wilson was an able accompanist.

LEICESTER.—A most effective performance of Dr. Hubert Parry's Oratorio "Judith" was given, on the 14th ult., in the Temperance Hall, by the Philharmonic Society, under the able direction of Mr. H. B. Ellis. Great praise is due to the choir for the precision and intelligence with which the choruses were sung, and to the excellent orchestra led by Mr. G. H. Betjemann. Full justice was done to the solos by Madame Ella Russell, Miss Clara Butt, Mr. Iver McKay, Mr. Daniel Price, and Masters Sterndale Bennett and Victor Lawrence, and the work received a most hearty reception.

LEYTONSTONE.—On the 18th ult. the Choral Society sang Mendelssohn's 13th Psalm and other music, at a special Lenten Service, held in St. Columba's Church. Mr. Henry Ridding was the organist, and a contingent from the Leytonstone Orchestral Society accompanied.

MADRAS.—The first of a series of Pianoforte Recitals was given, on February 6, by Mr. Wallace Misquith, at the Misquith Rooms. The talented pianist was ably assisted, vocally, by Miss Misquith, Lord Douglas Compton, Colonel Fane Sewell, and Mr. Morse. The Concert attracted a select and appreciative audience, and proved a distinct and encouraging success.

MATLOCK.—The Choral Society gave its last Concert for the season on the 14th ult. The programme was miscellaneous (sacred and secular). The choir, under the direction of Mr. William Wright, displayed great efficiency and finish in its singing of Gaul's "The Singers," Gounod's matchless "Ave Verum," Sydenham's "Hail, golden morn'g," and the concluding piece, Gounod's "Kermesse," from "Faust." Miss Maggie Jaques was recalled for her rendering of "With verdure clad," and the other vocalists, Miss Amy Kirk, Mr. Mercer, and Mr. Frank Kirk were equally successful. The Misses Crossley contributed harp and violin solos and duets with much acceptance.

NEWPORT.—An excellent performance of Gade's "Ed- King's Daughter" was given on February 25, in the Albert Hall, by Mrs. Morris's mixed choir, which includes the popular Gwent Ladies' Choir. The accompaniments were played by an orchestra, which also performed the Overture to Handel's "Occasional" Oratorio. The solos in the cantata were sung by Mrs. Lewis, Miss K. F. James, and Mr. W. Edmonds; and in the second part of the programme able assistance was rendered by Miss L. Jones, Mr. R. Morris, and the Gwent Ladies' Quartet.

PERTH.—Two successful Concerts have been given during the past month. Mr. Richardson's Choral Society, for the Concert performance of "Maritana," engaged the services of Madame Fanny Moody, Mr. Charles Manners and party for the solos. A small but efficient orchestra, led by Mr. Daubmann, was also provided. The second Concert was that of Miss Steele's Select Choir, a party of twenty-eight voices, by whom part-songs were sung in a praiseworthy manner.

PETERBORO'.—The Orchestral Society conducted by Dr. Keeton gave a successful Concert in the Theatre Royal, on February 28. The most important works performed were Haydn's Twelfth Symphony and Mozart's Pianoforte Concerto in D, the solo part of the latter being rendered by Mr. G. Patman. Miss A. M. Holloway greatly pleased her audience by her violin playing, and songs were sung by Mrs. L. B. Foster and Mr. J. B. Smith.

SIDCUP.—On the 19th ult. Mr. W. H. Gill read a paper, at a meeting of the Literary and Scientific Society, entitled "Pictures from Manxland," in which he gave a most interesting account of the national music of the island. Examples were sung by Miss Dora Gill, and several dance tunes played by a small orchestra, consisting of Mr. E. H. Homan, Herr Grimm, Mr. T. Gundry, and Mr. Gill.

SOUTHAMPTON.—An interesting Ballad and Instrumental Concert was given at West Southampton, on the 12th ult., by Miss Alice Newman. Miss Ada Loaring, Miss R. Parmenter, Mr. S. Gilbert, and Herr Stoll were the vocalists. Pianoforte and violin pieces were played by Miss Winifred Walsh and Master W. Ashford.

SOWERBY BRIDGE.—A successful performance of Cowen's "Rose Maiden" was given last month in the Town Hall by the Choral Society, under the conductorship of Mr. H. Gaukroger. The solos were effectively sung by Miss K. Shields, Mrs. S. Cragg, Mr. T. Buckland, and Mr. D. Billington. Mr. J. Foulds was the accompanist.

TAVISTOCK.—The Choral Society, consisting of about eighty members, under the energetic direction of the Rev. E. C. Wilson, gave, on February 25, in the Town Hall, a much appreciated Concert, which included a performance of Bennett's cantata "The May Queen." The principal soloists were Mrs. J. H. Mason, Miss Sims, Mr. J. D. Trotter, and Mr. W. S. Milford. Miss E. Sims and the Rev. W. H. David played the accompaniments.

WOLVERHAMPTON.—Much interest attached to the Concert given on February 26, in the Agricultural Hall, by the Festival Choral Society. The programme contained a new cantata entitled "The Black Knight," by Mr. Edward Elgar, performed on this occasion for the first time; Gade's "Psyche"; *Saul's Dream* from Dr. Hubert Parry's "King Saul"; and an excerpt from Dr. Heap's "Maid of Astolat." The new work, conducted by the composer, made a very favourable impression, and was effectively interpreted by a chorus and band of about 250 performers. The solo vocalists were Miss Maggie Davies, Miss N. Pritchard, Mr. W. Molineaux, and Mr. Francon-Davies.

ORGAN APPOINTMENTS.—Mr. Caleb Guest, Organist to the Primitive Methodist Church, Shenstone, Halesowen.—Mr. A. G. B. Archer, Organist and Choirmaster to the Church of St. Peter, Pembury.—Mr. Frank Hollis, Organist and Choirmaster to St. Mary's, Berkeley Square.—Mr. Percy Keeble, Organist and Choirmaster to St. Bartholomew's, Gray's Inn Road.—Mr. T. Hatson Wright, Organist and Choirmaster to Dundalk Parish Church.—Mr. R. Vinen Stanley, Organist and Choirmaster to the Parish Church, Romford, Essex.—Mr. Louis Hamand, Organist and Choirmaster to the Parish Church, Hillingdon.

CHOIR APPOINTMENTS.—Mr. S. Malcolm Boyle (Tenor), to St. George's, Windsor.—Mr. Edgar Critchley, principal Alto to St. Mary Magdalene, Paddington.—Mr. Charles Hinchliff, Bass Soloist to St. Andrew's, Wells Street.—Master Turnbull Sinclair, Soprano Solo Boy to the Brompton Oratory.

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DURING THE LAST MONTH.

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In these short songs the Composer has tried to give expression to some of our deeper feelings or questionings—such songs as one might sing to oneself, when in the mood, or to some intimate friends.

The Composer is indebted to H.R.H. The Princess Louise (Marchioness of Lorne) for the drawings representing respectively Shadow and Sunshine, graciously designed for these two Volumes by Her Royal Highness.

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